

CINEMA SEWER

ISSUE #10
JULY, 2002
ALL CONTENTS
© ROBIN.B.
UNLESS NOTED.
THANKS TO
THE VARIOUS
OTHER
CONTRIBUTORS
BUT ESPECIALLY
TO REBECCA
DART FOR THE
EXCEPTIONAL
ART FOR THE
"TETSUO" PIECE
AND THE LOUISE
BROOKS PINUP.
KEEP ROCKIN'
IT, SISTA!!

WELL ~ HERES ANOTHER FUN-FILLED ISSUE. HOPE YOU LIKE IT. REBECCA AND I LOVE LETTERS AND E-MAIL - SO SEND THOSE, ESPECIALLY IF YOU INCLUDE A NAKED PICTURE OF YOURSELF. I PROMISE NOT TO PRINT IT (WINK). I WOULD ALSO LIKE SOME MORE FREE STUFF. FREE STUFF NEVER GETS OLD.

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BELOW IS AN OLD COMIC I DREW AT WORK WHEN I USED TO BE AT SAM THE RECORD MAN. I KNOW IT HAS NOTHING TO DO WITH MOVIES - BUT I THOUGHT IT WAS CUTE.

WHAT EVIL LURKS IN THE MINDS OF MEN



ADVENTURES WITH JELLYFISH

BOUGIE



CINEMA SEWER IS PUBLISHED 4 TIMES A YEAR - FOR FRESHNESS.



LITTLE ORPHAN DUSTY (1976)

DIRECTED BY: BOB CHINN

RHONDA JO PETTY WAS A MORMON WHO WAS EXCOMMUNICATED FROM THE CHURCH WHEN IT WAS FOUND OUT HER FIRST ACTING ROLE HAD BEEN IN THIS RAPE-REVENGE CLASSIC THAT SOME HAVE CALLED THE INSPIRATION FOR THE MOST FAMOUS RAPE-REVENGE FILM, **I SPIT ON YOUR GRAVE** WHICH APPEARED 2 YEARS LATER.

DIRECTOR BOB CHINN SHIT THIS DERANGED SLEAZEFEST ONTO THE PUBLIC AND WAS IMMEDIATELY SET UPON BY FARRAH FAWCETS LAWYERS WHO DIDN'T MUCH APPROVE OF BOB MARKETING THE FILM USING HER NAME (IN THE CONTEXT OF HIS LEADING LADY BEING A DEAD RINGER FOR HER) I'M SURE THEY ALSO DIDN'T MUCH CARE FOR THE TWISTED STORYLINE BOB HAD FASHIONED FOR THEIR CLIENTS LOOKALIKE.

WHILE ON THE RUN FROM AN ADULT (?) ORPHANAGE, DUSTY IS GANG-RAPED BY A GANG OF MOTORCYCLE TOUGHS, THE GANG LEADER EVEN ORDERING HIS FOXY GIRLFRIEND TO FISTFUCK POOR DUSTY IN A BRUTAL ACT OF LESBIAN HUMILIATION.

AFTER USING AND ABUSING HER, THE SLEAZEBAGS ROAR OFF LEAVING HER NAKED AND TERRIFIED AS SHE ROAMS

THE WOODS UNTIL SHE COLLAPES IN SHOCK. LUCKILY, SENSITIVE ARTIST JOHN HOLMES HAPPENS BY AND RESCUES HER. THE TWO FALL MADLY AND DEEPLY IN LOVE, AND BEFORE YOU CAN SAY "DEGENERATE", DUSTY HAS HER FIST CRAMMED IN HER COOZE, AND HER OWN TIT IN HER MOUTH. LETS SEE YOUR GIRLFRIEND DO THAT!

ENTER PSYCHOTIC BIKERS BACK FOR SLOPPY SECONDS, AND YOU'VE GOT YET ANOTHER REASON TO PITY POOR RHONDA JO. WILL DUSTY EVER FIND CONTENTMENT? OR IS SHE DOOMED TO BE TORMENTED BY RAPE-HAPPY BIKERS FOR THE REST OF HER DAYS?

BOB CHIN GOT THE LAW OFF HIS BACK AND WENT ON TO DIRECT **THE CANDY STRIPERS** (1978) WHICH BROUGHT IN THE SELF IMPOSED FISTFUCKING BAN THAT YEAR IN RESPONSE TO THE DOUBLE FISTING SCENE IN THIS 95 MIN CLASSIC. THE ADULT FILM INDUSTRY IS STILL RECOVERING ON THAT FRONT.

THE VHS VERSION OF **LITTLE ORPHAN DUSTY** THAT IS STILL SOMEWHAT READILY AVAILABLE SUFFERS GREATLY FROM A MAJOR HATCHET-JOB THAT EDITS OUT ALL THE FISTING, RAPE, AND ANY REFERENCES TO THEM. WHAT IS LEFT IS SO-SO. THE FUCK SESSIONS BETWEEN HOLMES AND PETTY ARE VERY NICE, BUT THE REST SEEMS LIKE PADDING WITHOUT THE MEAT OF THE PLOT ANYWHERE IN SIGHT. AT ONE POINT EVEN HOLMES GETS UP AND LEAVES DURING A BORING HUMPHY-PUMPY SEQUENCE WITH VANESSA PARKER AND APRIL GRANT. AN UN CUT VERSION IS QUITE RARE - BUT IS ACTUALLY AVAILABLE FROM WWW.STRAYTHOUGHTS.COM. CHECK IT OUT.

AN URBAN LEGEND HAS IT THAT IN ALL THIS NASTY SCUM IS SWIMMING TO CAMBODIA STAR SPALDING GREY IN A NON-SEX ROLE WHICH WAS HIS SECOND EVER ACTING JOB. I CAN'T SPOT HIM, THOUGH.

RHONDA JO WON A BEST ACTRESS AWARD FOR THE ROLE, AND WENT ON TO A 3 GENERATION LONG CAREER WHICH ENDED IN 1994.

MY PICKS FOR: THE WORST FILM EVER MADE

A FEW PEOPLE COMPLAINED THAT DESPITE THE VAST AMOUNT OF TONER DEVOTED TO THINGS AND PEOPLES PICKS FOR THE WORST FILM EVER LAST ISSUE - THAT I WAS SEEMINGLY TOO BALLESS TO GO TO BAT FOR WHAT I THOUGHT WERE THE WORST EXAMPLES OF CINEMATIC TRAVESTY. IN MY 29 YEARS - THESE ARE THE WORST I'VE EVER WITNESSED. SOME OF THEM HAVE BEEN COVERED IN PREVIOUS ISSUES OF C.S., SOME WILL GET THEIR DUE IN FUTURE ISSUES. SO... WATCH OUT, THEY FUCKING SUUCK. THESE FILMS ARE INEPT IN EVERY CATEGORY RECORDABLE. SERIOUSLY.

1. THINGS (1989) ANDREW JORDAN
2. NIGHT OF THE ANIMALS (1971) LEE TAYLOR
3. RED ZONE CUBA (1966) COLEMAN FRANCIS
4. THE STARFIGHTERS (1964) WILL ZENS
5. MANOS: THE HANDS OF FATE (1966) HAL WARREN
6. THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES (1963)
7. THE CREEPING TERROR (1964) ART. J. NELSON
8. THE FINAL SACRIFICE (1994) TJARDUS GREIDANUS
9. DRACULA THE DIRTY OLD MAN (1969) WILLIAM EDWARDS
10. THE NECRO FILES (1998) MATT JAISSE
11. RING OF TERROR (1962) CLARK L. PAYLOW
12. ZAAT (1972) DON BARTON
13. CITY LIMITS (1985) AARON LIPSTADT
14. THE EYE CREATURES (1965) LARRY BUCHANAN
15. THE WILD WORLD OF BATWOMAN (1966)

HEY, WHATS GOING ON HE-

YARRG!
THIS IS
SOME
BAAAD
SHIT!

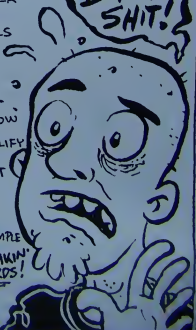
AND JUST TO BEAT ON THE DEAD HORSE A BIT MORE, HERE'S THE INTERNET MOVIE DATABASE BOTTOM 10 AS OF JUNE 21ST 2002. TABULATED FROM 5280 VOTES.

1. BEAST OF YUCCA FLATS (1961) COLEMAN FRANCIS
2. RED ZONE CUBA (1966) COLEMAN FRANCIS
3. THE HELLCATS (1967) ROBERT F. SLATZER
4. TRIGGERFAST (1944) DAVID LISTER
5. GIRL IN GOLD BOOTS (1969) TED MIKELS
6. THEY SAVED HITLERS BRAIN (1963)
7. BACKYARD DOGS (2000) ROBERT BORIS
8. THE EYE CREATURES (1965)
9. MANOS: THE HANDS OF FATE (1966)
10. RING OF TERROR (1962) CLARK PAYLOW

DISCLAIMER: FACTORS THAT SHOULD NOT QUALIFY TOWARDS CHOOSING THE WORST FILM EVER:

- A FILM THAT ANGERS YOU BECAUSE IT DOES NOT ADHERE TO YOUR POLITICAL OR RELIGIOUS STANDINGS.
- FILMS THAT DO NOT LIVE UP TO THEIR HYPE. WE SHOULD JUDGE THE FILM, NOT THE MEDIA'S REACTION TO IT. WATERWORLD IS A GOOD EXAMPLE OF THIS FACTOR, AS IS ISHTAR.

FREAKIN' TURDS!



WEIRD JAPANESE TELEVISION

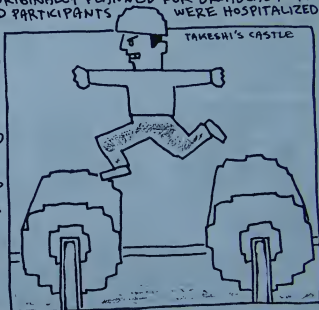
WELL - I GUESS THIS IS AN UPDATE TO THE JAPANESE TV ARTICLE IN C.S.#8. THERE WAS SUCH A GREAT RESPONSE TO THAT PEICE, I FIGURED Y'ALL MIGHT LIKE S'MORE. THANKS TO GIANNI SIMONE - CINEMA SEWER CORRESPONDENT IN YOKAHAMA, JAPAN - WHO HAS BEEN "ON THE CASE" SENDING ME INFO AND TAPES, I CAN PROVIDE YOU WITH THIS ADDITION TO THOSE 15 PAGES.

MUSCLE RANKING - UPDATE! -

I TOLD YOU ABOUT THIS WEEKLY PROGRAM AIRED ON TOKYO BROADCASTING SYSTEM IN #8 WHEN I REVIEWED AN EPISODE WHERE CONTESTANTS RUN ACROSS THE TOPS OF HUGE, TOPPLING STYROFOAM DOMINOES. WELL, IN AN OBSTACLE COURSE EPISODE ORIGINALLY PLANNED FOR BROADCAST ON MAY 18TH, 2002, 2 19 YEAR OLD PARTIKIPANTS WERE HOSPITALIZED WITH SERIOUS SPINAL INJURIES AFTER ONE FELL 6 FEET INTO A SHALLOW WATER FILLED MOAT, AND THE OTHER WAS CRUSHED BY A 100 POUND PLASTIC BALL, NEARLY 6 FEET IN DIAMETER. NEITHER CONTESTANT WAS WEARING A HELMET. THE TWO ON-SET ACCIDENTS HAVE SPURRED POLICE AND THE JAPANESE MEDIA TO QUESTION IF THE INSANE GAME SHOWS ARE GOING TOO FAR. (THANKS TO THE 4 PEOPLE WHO SENT THE NEWSPAPER CLIPPINGS ABOUT THIS STORY.)

TAKESHI'S CASTLE

IS THE LATE 1980'S SHOW WHERE THE OBSTACLE - COURSE GENRE PREMIERED. HOSTED BY BEAT TAKESHI, DIRECTOR AND STAR OF VIOLENT COP, AND SONATINE.



THIS SHOW REVELED IN BOMBASTIC LAFFS AS VIEWERS SLAPPED KNEES IN RESPONSE TO WATCHING EAGER CONTESTANTS SWING ON VINES, AVOID HUGE PAPIER MACHE BOULDERS, RUN FULL TILT ACROSS SLIPPERY FOAM ROCKS, CHARGE THROUGH WALLS, GALLOP OVER HUGE SPINNING ROLLING PINS, AND CROSS RICKETY ROPE BRIDGES AS HIGH-POWERED GUNS BLAST RUBBER BALLS AT THEIR HEADS AND GROINS. (DEEP BREATH) ALL AND ALL - FUCKING AMAZING VIEWING. MOST OF THESE THRILL SEEKERS ENDED UP FACE DOWN IN MUD TRAPS OR WATER PONDS, BUT THERE WERE SERIOUS INJURIES AS WELL. (ACCORDING TO THE ASSOCIATED PRESS)

IT'S OK TO LAUGH!

IN THIS SERIES THAT AIRS ON FUJI TELEVISION, PEOPLE RUN AROUND IN STUPID LOOKING SPIKED HELMETS TRYING TO SKEWER FALLING APPLES.

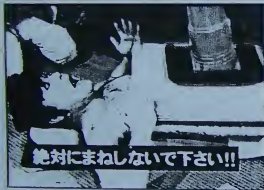
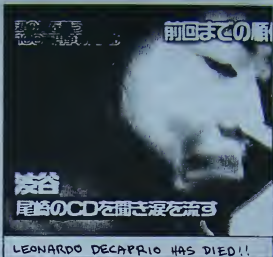
KOKO GA HEN DA YO NIHONJIN (HEY JAPANESE PEOPLE! THIS IS STRANGE)

ANOTHER BEAT TAKESHI SHOW. THIS TIME HE CLAIMS HE IS TRYING TO HELP HIS FELLOW JAPANESE TO EXPRESS THEIR OPINIONS BY DEMONSTRATING "THE LIVELY WAY THAT FOREIGNERS DISCUSS THING." THIS OUTLANDISH SHOW, WITH ALL ITS SCREAMING, BOOING, SENSATIONALISM AND BAFOONARY WILL MAKE

YOU QUESTION 3 THINGS: ① WHY DOES TAKESHI WEAR A BIG FUNNY HAT AND CARRY A BIG PLASTIC HAMMER TO BOMB GUESTS ON THE HEAD WITH? ② DO WE REALLY NEED FLASHING LIGHTS AND LOUD MUSIC TO HAVE A SERIOUS DISCUSSION OF POLITICAL AND SOCIAL ISSUES? AND ③, DOES JERRY SPRINGER KNOW THAT HIS SHOW HAS BEEN TOPPED BY THE JAPANESE? FOR YOU PEOPLE WHO THINK BIG, LOUD, UGLY FOREIGNERS ARE HATEFUL, IGNORANT AND TRYING TO TAKE OVER ASIA, THIS WILL GO DOWN LIKE A BIG BOWL OF COMFORT FOOD. TO EVERY ONE ELSE, THIS SHOW THAT ALWAYS DETERIORATES INTO SHOUTING MATCHES BETWEEN FOREIGNERS WHO COMPLAIN ABOUT JAPAN, AND THE JAPANESE THAT DESPISE THEM FOR IT, APPEARS TO BE A BIG WEDGE STRENGTHENING RACIAL HATRED.

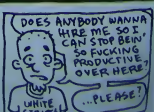
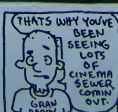
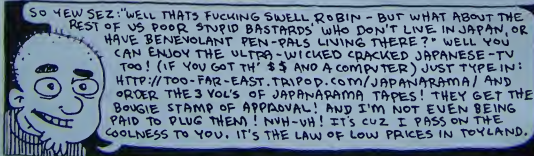
NAMIDAME (TEAR-FILLED EYES)

IN THE WORDS OF THE SHOWS CREATOR "THE TEARS OF THE JAPANESE ARE FINE. THEREFORE, LET'S CRY TOGETHER." YES, IT'S YET ANOTHER CRYING SHOW, BUT THIS ONE TAKES IT TO SURVIVOR-TYPE LENGTHS BY KEEPING 10 WOMEN HOLED UP IN A HOUSE FOR A WEEK, AND GIVING THE ONE WHO EMERGES WITH THE MOST TEST-TUBES FULL OF HER OWN TEARS ONE MILLION YEN! TECHNIQUES INCLUDE INSULTING ONE ANOTHER, SLAPPING EACH OTHER IN THE FACE, DRINKING HUGE AMOUNTS OF WATER (TO CRY WELL!) AND A CLAUSTROPHOBIC GIRL LOCKING HERSELF IN A CLOSET. WATCHING TITANIC AND LISTENING TO SAD SONGS IS ALSO A POPULAR WAY TO WIN THIS DISTURBING AND FUNNY GAMESHOW.



GAMEWAVE

THIS 30 MINUTE WEEKLY SERIES ABOUT VIDEO GAMES IS PRETTY BORING, UNTIL THE LAST 10 MIN. WHEN TWO PEOPLE HAVE A VIDEOGAME SHOWDOWN, AND THE LOSER UNDERGOES A VERY, VERY UNPLEASANT PUNISHMENT, SUCH AS GETTING ELECTRIC SHOCKS WITH JUMPER CABLES, OR BEING HELD DOWN WITH A BOARD ON YOUR STOMACH AS ANOTHER GUY GOES AT YOUR MIDDRIFT AND GROIN WITH A JACKHAMMER. HOLY FUCKING HELL. THESE KIDS TAKE THEIR BUBBLE BOBBLE SERIOUSLY!



SEYMORE BUTTS WINS FISTFUCK OBSCENITY CASE!!

EXTRA!
EXTRA!

PERVERTS
REJOICE!

©
ROBIN
BOGIE
2002

IT WAS A LOSE/LOSE SITUATION. AL AND HIS ULTRA-CONSERVATIVE WIFE TIPPER GORE, OR DUBYA AND HIS TIGHT-ASS RIGHT-WING FAMILY HISTORY. BUT I'M TELLING YOU RIGHT NOW, THE WORST POSSIBLE THING FOR FREEDOM OF SPEECH IN AMERICA HAPPENED WHEN GEORGE W. BUSH WAS ELECTED BY THE SMALLEST OF MARGINS BACK IN NOV. 2000.

ONE OF HIS FIRST MOVES AS PRESIDENT WAS TO REOPEN THE OBSCENITY TASK FORCE THAT HAD LAID DORMANT SINCE HIS FATHER HAD LEFT THE WHITE HOUSE 8 YEARS EARLIER. ACCORDING TO P.B.S.'S "FRONTLINE" DOCUMENTARY SERIES, THE ONLY THING THAT KEPT HIS PREMEDITATED ANTI-PORN CAMPAIGN FROM WHIPPING INTO FULL SWING, WERE THE EVENTS ON 9.11, 2001 THAT LED HIS WITCH HUNT AWAY FROM SMUT - AND HEADLONG INTO TERRORISM.

BEFORE THE W.T.C. CRUMBLLED INTO DUST, THERE WAS AT LEAST ONE NECK PLACED ON THE CHOPPING BLOCK OF THE NEW ZERO-TOLERANCE CRUSADE AGAINST PERVERSION: ADAM GLASSER. BETTER KNOWN TO PUD-PULLERS AS SEYMORE BUTTS - GONZO PORN DIRECTOR WITH A HEART OF GOLD.

BUTTS' TRIAL WOULD BE THE FIRST OBSCENITY CASE TO GO BEFORE A JURY IN CALIFORNIA SINCE 1993, AND ONE OF THE FEW OBSCENITY CASES INVOLVING PORN TO TAKE PLACE IN AMERICA IN THE LAST TEN YEARS.



THE OFFENDING FUCK-FOOTAGE? A 1998 TAPE CALLED "TAMPA TUSHY FEST" IN WHICH HUGE POPULAR PORN STAR CHLOE NICHOLE GOT TWO FISTS PLUNGED INTO HER LOOSY-GOOSY PUSSY AT ONCE - AND RESPONDED WITH ONE OF THE MEANEST SOUNDING, SNARLING GUTTERAL ORGASMS I'VE EVER WITNESSED. THIS FOOTAGE SHOULDN'T BE BANNED! IT FUCKING RULES! WHERE IS THE LOVE!?

AS THE STORY GOES, CHLOE WAS BORN WITHOUT THE ABILITY TO GET OFF USING CLITORAL STIMULATION, SO WHEN GLASSER NOTICED A LACK LUSTER PERFORMANCE FROM HIS STAR, AND COULDN'T FIGURE ON HOW TO BRING HER OFF ON CAMERA - HE TOOK HER ASIDE AND ASKED HER WHAT SHE USED TO COME AT HOME.

TURNS OUT THAT CHLOE FIRST DISCOVERED AROUND THE TIME SHE STARTED MASTURBATING AT THE AGE OF 15, THAT ENOURMOUS OBJECTS (INCLUDING HER OWN HAND) IN HER TWAT WAS HER ONLY MEANS OF ATAINING THE BIG "O". HEY! SHE'S NOT TRYING TO BE OBSCENE! A GIRLS GOTTA DO WHAT A GIRLS GOTTA DO!

DEPUTY L.A. CITY ATTORNEY DEBORAH SANCHEZ - OBVIOUSLY THE OWNER OF A FULLY FUNCTIONING CLIT - DIDN'T SEE IT THAT WAY, AND TOLD THE MEDIA SHE WAS GOING TO PROSECUTE BECAUSE THE TAPE DEPICTED SEXUALITY IN "A PATENTLY OFFENSIVE WAY".

MERE HOURS BEFORE THIS MORONIC WASTE OF TAXPAYERS MONEY, AND AFRONT ON SEXUAL FREEDOM WAS TO TAKE PLACE ON MARCH 20th 2002,

CHLOE NICHOLE: IN A RARE NOT-IMPAIRED-ON-A-FIST MOMENT!

GLASSERS LAWYER WAS CONTACTED BY THE CITY ATTORNEYS OFFICE TO MAKE A DEAL. "THE OFFER WAS THAT THEY WOULD DROP THE OBSCENITY CHARGES AND HAVE A PLEA TO 'A PUBLIC NUISANCE'. THEY HAD TO HAVE A PLEA TO SOMETHING IN ORDER TO SAVE FACE, ADAM HAD NO PROBLEM PAYING A NOMINAL \$1000.00 FINE. THE PUBLIC NUISANCE CHARGE IS BASICALLY MEANINGLESS."

SEYMORE WAS VICTORIOUS. AS IF ON CUE, THE RELIGIOUS FAMILY-VALUES GESTAPO CONTACTED THE LOCAL MEDIA TO VOICE THEIR FRUSTRATION. CASE IN POINT: RANDY THOMASSON OF CAMPAIGN FOR CALIFORNIA FAMILIES FELT THAT "THIS JUNK IS OBSCENE AND WILL RESULT IN MORE SEXUAL VIOLENCE AGAINST WOMEN, CHILDREN, AND IRONICALLY, HOMOSEXUALS."

IT'S NO WONDER THE BIBLE-THUMPERS WERE FREAKIN' OUT. THERE HAVE ALREADY BEEN INDUSTRY MURMURINGS THAT THIS NON-CASE WILL SET A PRECEDENT AND RESULT IN FISTING BEING REMOVED FROM THE 1981 MEMORANDUM ON OBSCENITY. (PUT IN PLACE PARTLY BECAUSE OF A PARTICULARLY KICK-ASS FISTFUCK SCENE FROM 1978'S **THE CANDY STRIPERS**)

WHAT'S NEXT FOR SEYMORE BUTTS? A DOCUMENTARY HE SAYS, ABOUT THE WHOLE ORDEAL THAT COULD HAVE FOUND HIM AND HIS MOTHER (HIS BUSINESS PARTNER!) IN JAIL FOR 720 DAYS, ENTITLED **FISTFIGHT**.

SPEAKING OF OBSCENE...

C.S. READER MATT SMITH SENT IN THIS REVIEW WRITTEN BY MAX HARDCORE (SEE C.S. #5) WHICH HE FOUND WHILE SURFIN' THE NET. THANKS MATT, I THINK.

"MAX HERE. MANY TIMES, PEOPLE ASK ME WHAT I DO WHEN I'M NOT THROAT-FUCKING WHORES. LIKE MOST PEOPLE, I ENJOY GRABBING A BIG BUCKET OF POPCORN AND SITTING DOWN TO WATCH A GOOD MOVIE AT THE LOCAL CINEPLEX. THIS WEEKEND, I SAW THE NEW CHEERLEADING FILM **BRING IT ON**, STARRING THAT CUTE LITTLE FUCKHOLE, KIRSTEN DUNST."

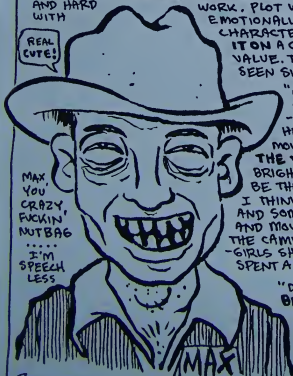
"**BRING IT ON** IS A MOVIE ABOUT A GROUP OF COCK-SOCKETS WHO COMPETE AGAINST A RIVAL SCHOOL IN A RIGOROUS CHEERLEADING COMPETITION. THEMATICALLY, **BRING IT ON** CELEBRATES TRIUMPH THROUGH UNITY, RESPECT AND HARD

WITH WORK. PLOT WISE, IT IS A COMPELLING STORY EMOTIONALLY DRIVEN AND COMPLICATED CHARACTERS. BUT WHAT TRULY MAKES **BRING IT ON** A CINEMATIC JEWEL IS IT'S STROKE-VALUE. THIS FILM IS THE BEST MOVIE I'VE SEEN SINCE **THE BABYSITTERS CLUB**."

"KIRSTEN DUNST IS REAL CUTE, AND WOULD LOOK GREAT WITH A FACE-FULL OF PISS AND A SPECTULUM IN HER ASS. THE OTHER WHORE IN THIS MOVIE IS FROM THE TV PROGRAM **BUFFY THE VAMPIRE SLAYER**. SHE PLAYS A BRIGHT, CAPRICIOUS GIRL WHO WANTS TO BE THE BEST CHEERLEADER. PERSONALLY, I THINK SHE NEEDS A THROAT-REAMING, AND SOME LIPSTICK ALL OVER HER CUNT, ASS, AND MOUTH SO SHE'LL LOOK REALLY CUTE FOR THE CAMERA. MUCH LIKE A HARDCORE SCHOOL-GIRLS SHOOT, THE MAKERS OF **BRING IT ON** SPENT A LOT OF TIME ON THE WARDROBE."

"DON'T WAIT FOR VIDEO. WATCHING **BRING IT ON** IN A THEATER FULL OF YOUNG TEENAGE GIRLS WAS PERHAPS THE MOST EXHILARATING MOMENT OF MY ADULT LIFE. DO NOT DEPRIVE YOURSELF OF THIS EXPERIENCE. SEE **BRING IT ON** NOW."

WWW.MAXHARDCORE.COM



BOGIE 2002

THE FINAL SACRIFICE

AKA: "QUEST FOR THE LOST CITY" 1994. CANADA.

AHHHHH.... HERE'S A CINEMATIC MASTERWORK THAT SHOULD MAKE OUR CANADIAN HEARTS SWELL WITH NATIONALISTIC PRIDE, SHOT IN THE UGLIEST, MOST SINFUL WOODED AREAS OF ALBERTA BY TJARDUS GREIDANUS (THE GREIDEST ANUS OF THEM ALL!) WHOSE ONLY OTHER DIRECTORIAL CREDIT TO SPEAK OF - IS ONE OF THOSE BAD HBO PROMO SEGMENTS FOR ADAM SANDLER'S 1999 TURD **BIG DADDY**. I GUESS THAT MEANS HE MOVED TO HOLLYWOOD.

THE (UM...) PLOT CENTERS AROUND A YOUNG LAD'S SEARCH FOR THE LOST CANADIAN CITY OF ZIOX. STILL WITH ME? OK... HANG ON TIGHTLY - HERE WE GO. SOMEHOW, IN A WAY THATS NOT EVEN REMATELY EXPLAINED, THIS SEARCH TRANSLATES INTO A BUNCH OF HOODED GOOFS WITH MACHETES (MADE IN SHOP CLASS AFTER SCHOOL) AND SEMI-AUTOMATIC RIFLES CHASING AFTER THE POOR LITTLE BASTARD. RUN!!!

AT THE START OF THIS BRILLIANT PIECE OF RESIDUUM, THE HOODED CULT KILL A CHUNKY HOODLESS GUY IN THE WOODS. WE AREN'T TOLD WHY... BUT SEVEN YEARS LATER HIS SON TROY (BRUCE MITCHELL) COMBS THROUGH THE BASEMENT BECAUSE HE HAS NOTHING BETTER TO DO. THIS RIVETING FOOTAGE IS PUNCTUATED BY THE USE OF 4TH GRADE ART TECHNIQUES TRYING TO PASS FOR SOME ANCIENT MAPS AND DRAWINGS OF DEMONS THAT TROY BREATHLESSLY DISCOVERS AND TAKES TO HIS ROOM.

ANYWAY, A FEW HOURS LATER THE CULT SHOWS UP ON HIS DOORSTEP (AGAIN NOT INFORMING THE AUDIENCE HOW THEY KNEW TO FIND HIM) AND HE EASILY ESCAPES THE HERD OF ARMED MEN ON HIS TEN SPEED. THESE UNMENACING GUNMEN IN DARK T-SHIRTS AND BLACK PILLOW CASES ON THEIR HEADS ARE THE DREADED XEONS, A RATHER DOWN-ON-THEIR-NATIVES WERE AROUND. THEIR LEADER, SATORIS (SHANE MARCEAU) GROWLS HIS DIALOG COMEDICALLY AND WILL TAKE OVER THE WORLD IF ONLY HE CAN PERFORM THE PROPER SACRIFICE AT A NEARBY PAPIER-MACHE ALTAR.

LUCKILY FOR OUR YOUNG GENT-ON-THE-RUN HE HAPPENS UPON THE FILMS HERO, WHO COINCIDENTALLY, IS AN EX MEMBER OF THE XEON CULT, AND ALSO HAPPENS TO

HUH? WUZZAT?

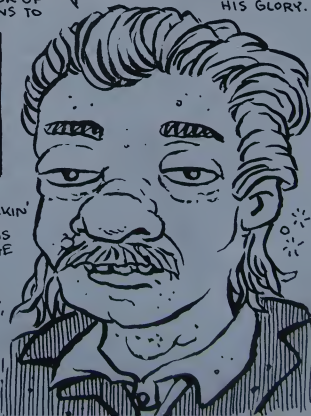
ROWSDOWER, IN ALL HIS GLORY.



BE A SCRUFFY TRUCKDRIVIN', MULLETED, ALBERTA-STYLE WORKIN' MAN WHO LOVES TO HELP YOUNG BOYS IN NEED. HIS NAME HAPPENS TO BE THE BEST THING ABOUT THE WHOLE FILM. READY...?

"ZAP ROWSDOWER, HAR! SOUNDS MORE LIKE A DRILLING COMPANY, LIKE SNAPPY WELLDIGGERS, OR SOMETHING... HEH...

ANYWAY - ZAP AND TROY FORM A TIGHT AND EXCEEDINGLY CREEPY BOND, AND HAVE ZERO TROUBLE EVADING THE KNOBS WITH THE BLACK HOODS.



RowwwsDOWER...

ONCE THE PAIR ESCAPE TO THE BOONIES, WHICH ARE ABOUT AS SCENIC AND VISUALLY INTERESTING AS A STRIPMINE, THE FILM DEGENERATES EVEN FURTHER INTO A SERIES OF SCENES INVOLVING RUNNING AND EXPLORING, BOTH OF WHICH ARE BORING AS HELL, AND LEFT ME BEGGING THE FILM FOR SOME SORT OF A PLOT TO LATCH ON TO.

THE ACTORS SEEM TO HAVE BEEN CAST FROM SOME SORT OF LOCAL COMMUNITY THEATER - OR PERHAPS THEY ARE JUST FRIENDS OF MR. GREIDANUS' FAMILY. TROY (MITCHELL) STRUGGLES WITH EVERY LINE, AND AT ONE POINT SAYS "ROWSDOWER" IN SUCH A WHINEY AND STUPID MANNER THAT BOTH REBECCA AND I BROKE OUT LAUGHING. ROWSDOWER HIMSELF ISN'T MUCH BETTER, BUT AT LEAST HE HAS A FUCKING HILARIOUS NAME, SO THAT MAKES UP FOR ANY MISGIVINGS HE MAY HAVE AS A CHARACTER OR ACTOR.

OFTEN, TOWARDS THE FILM'S FINALE - IT FEELS AS IF THE FILMMAKER GREW BORED AND FLATLY GAVE UP. WHY THE CONSTANT STRUGGLE WITH BROKEN DOWN TRUCKS? WHAT HAPPENED TO THE CULT AT THE END? ONCE THE MODEL CITY MADE OF CARDBOARD RISES FROM THE MUD WHAT HAPPENS? I GUESS TROY AND HIS GOOD BUDDY ROWSDOWER JUST RIDE OFF TOGETHER - A BOY AND A MAN, READY FOR ADVENTURE. PERHAPS THEY SEARCH FOR ANOTHER LOST CITY, OR GET AN APARTMENT TOGETHER? THE VIEWER IS LEFT TO DECIDE A FATE FOR THEM.

SHOT IN 1991 AND RELEASED DIRECT-TO-VIDEO IN 1994, THE FINAL SACRIFICE HAS THE AMATEURISH AMBIANCE OF A HIGH SCHOOL CLASS PROJECT - BUT IT TELLS AN IMPORTANT STORY: THE ANCIENT HISTORY OF CANADA. AND FOR THAT, IT DESERVES TO BE SEEN AND ENJOYED BY GENERATIONS TO COME. THANK YOU MR. GREIDANUS. **THANK YOU.**

(ALSO AVAILABLE AS A MST3K EPISODE - #910)

- ROBIN BOUGIE 2002

CUNT TWAT

ROBIN BOUGIE 2002

I WAS LISTENING TO THE AUDIO COMMENTARY ON THE "HEATHERS" DVD LAST NIGHT.

mmm...?

THEY CHANGED A LINE FROM "YOU CUNT!" TO "YOU FUCK!" BECAUSE THE PRODUCER DENISE DI NOVI SAID THAT WOMEN "WOULDN'T CALL EACH OTHER THAT." SHE SAID THAT WOMEN CAN HARDLY BRING THEMSELVES TO SAY THAT WORD.

I DON'T HAVE ANY PROBLEM SAYING "CUNT!" IT'S "TWAT" THAT I CAN'T STAND. IT SOUNDS LIKE A WET NEWSPAPER HITTING A WALL.

HA HA HA! LET'S GIVE IT A TRY!

TWAT

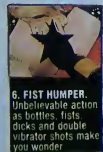
I'LL BE DAMNED.

FLIP

CINEMA SEWER



#10
FOUR
DOLLARS



SO MUCH SLIME... SO LITTLE TIME!



LET MY PUPPETS COME (1976)



FUCK OFF

HARDCORE PUPPET PORNO. THIS IS AN IDEA SO FUCKING BRILLIANT, I'M PISSED THAT I DIDN'T THINK OF IT FIRST. I DIDN'T, BUT DEEP THROAT/CHANGES/WATERPOWER/THE STORY OF O, DIRECTOR GERARD DAMIANO DID IN 1976 - AND HE GAVE IT THE RATHER ODD TITLE - LET MY PUPPETS COME.

AND THEY DO! HERE'S A FEW HIGHLIGHTS:

- * A SCARY FARRAH FAWCETT LOOKALIKE PUPPET GETS FORKED BY HER INCREDIBLY POORLY DESIGNED AND MADE DOG PUPPET. THE BIG, RED PLUSH DOG COCK MADE ME FEEL FUNNY.
- * THE "HEAD NURSE" OF A HOSPITAL SUCKS THE WIENER OF A DYING PUPPET TO THE TUNE OF THE WILLIAM TELL OVERTURE.
- * GEPETTO THE PORN DIRECTOR DOMINEERS A GROTESQUE PINK-EYED PORNOCCHIO WHO FUCKS A LARGE, ABSTRACT, HEADLESS FEMALE PUPPET SOON AFTER A MUSICAL NUMBER SONG BY ARENIS NAMED "PRICK".
- * A LARGE FISH WHO DISROBES A SWIMMING MAN AND NIBBLES ON HIS WEDDING TACKLE. PERHAPS FROM THE SHOCK AND SURPRISE OF THIS EVENT, THE PUPPET BEING MOLESTED SNAPS HIS OWN KNEECAPS AND BENDS HIS LEGS THE WRONG WAY IN A HORRIFIC LIFE.

* A PUPPET 'MONEY SHOT'. HELL YEAH, MUTHAFUCKAS. BOO-YA.

THIS IS NOT TO SAY THERE ISN'T A PLOT OR STARRING CHARACTERS. MY PERSONAL FAVE FROM A PURELY AESTHETIC VIEWPOINT IS LEADING MAN 'JIMMY'. NOW THIS IS A WELL DESIGNED PUPPET WITH PERSONALITY! THE OPENING SCENE WHERE JIMMY ORDERS A HOT DOG FROM A NYC STREET VENDOR IS A SUBTLE AND NOBEL DISPLAY OF DAMIANO'S VISION OF A WORLD WHERE PUPPETS AND HUMANS CAN CO-EXIST. HE FURTHER BRINGS THIS POINT HOME BY CASTING TO'S XXX REG' LERS PENNY NICHOLS, LYNETTE SHELDOON, AND EVEN FEATURES AL GOLDSTEN (DECKED OUT IN A FUCKING RAD SHIRT WITH WW1 BIPLANES PRINTED ON IT) GETTING HEAD FROM A HOMELY PROSTITUTE PUPPET WHO GARGLES "LUSTERINE" TO GET THE TASTE OF BIG AL'S SEMEN OUT OF HER MOUTH. NICE.



LAA!

PRICK

I WAS QUITE SURPRISED TO READ THAT SOME REVIEWERS DIDN'T ENJOY THIS SKETCHY FILM (TELEPORT-CITY.COM FOR ONE...) COMPLAINING THAT THE NOVELTY WEARS THIN. GOD, PEOPLE! IT'S PUPPETS FUCKING! HOW CAN THAT GET OLD!? IF YOU CAN'T WATCH MUPPETS GET JIGGY FOR 45 MINUTES AND STAY ENTERTAINED, THEN YOU OUGHTA STICK TO THE LATEST HOLLYWOOD BLOCKBUSTERS AND LEAVE THE CINEMA-BIZZARO TO THOSE WITH THICKER SKIN.

LET MY PUPPETS COME IS OBVIOUSLY FROM A SIMPLER TIME; A TIME WHEN JADED VIEWERS HADN'T ALREADY SEEN IT ALL. IF YOU ARE LIKE MYSELF AND APPRECIATE THE FACT THAT A GROUP OF JUVENILE ADULTS INVESTED THE TIME AND MONEY INTO A DIRTY PUPPET MOVIE. SIMPLY BECAUSE SUCH A THING HAD NEVER BEEN DONE - AND BECAUSE IT WOULD BE FUN TO DO SO, YOU WILL BE THANKFUL FOR THIS - ONE OF THE MOST UNEROTIC PORN FILMS EVER PRODUCED.

HELL, IT'S THIS KIND OF THING THAT RESTORES MY FAITH IN MANKIND.

THEBOUGIEMAN

P.S. ANNIE SPRINKLE DESIGNED THE SETS!



LASH

I got tired of Robin Bougie stealing all my ideas, so I decided to just give him one. However, when I realized that he completely failed to understand the concept, I knew I had to write it up myself instead. And that's why I, Brad Yung, present to you :

THE 100 WORST PORN MOVIE TITLES

by Brad Yung

First off, let's set out the criteria : a BAD porn movie title does the opposite of its intention, which is to arouse your interests and convince you to buy the tape. Nope, these titles work against them -- they disgust, confuse or just plain turn you off. I've divided them up into 5 categories : 1) gross, 2) groan, 3) stupid, 4) what the hell, and 5) the porn store clerk laughed at me. I'll elaborate later.

There are a number of exclusions. Foreign titles are out because a bad translation is out of the original namer's control. Ethnic videos were also excluded because they're all pretty offensive, so "Chicken Chow Mine" and "Sushi Girls #24 - Stir Fry Snatch" are not on the list, as well as pretty much all the black videos. (I have never seen so many uses of the words "ho" and "booty" in my life.) Gay is out because the titles always make me giggle or extremely uncomfortable, but mostly because I didn't want to double the number of titles I had to look at. Also, any movie titles describing a disgusting sex act were disqualified because that's a personal bias. So you don't get "Bust A Nut In Grandma's Butt" because some people like old women. Really old women. Yikes. "Edward Penishands" was immediately out because that one pops up on EVERYBODY ELSE'S Best Porn Movie Title list because it is actually an awesome title. I saw that movie. That had to be the worst porn shoot ever for that poor guy.

To research this article, I used the online database of over 70,000 movies at <http://excaliburfilms.com>. They're all real titles -- look them up if you want to. I have not seen all of these films. Actually, I have not seen ANY of these films. And I don't want to -- hence, this list. It is certainly not definitive, I simply could not review every single porn movie title ever. You have to draw a limit somewhere. The list is numbered, but it is not ranked because I can't be bothered. You may also disagree with my choices because the title actually turns you on. I don't care. You're sick.

- 1) **GROSS** - these are disgusting titles that should turn you off completely :
1. **THE ANAL GIRLS OF TOBACCO ROAD 2 : VAGINA SLIMES** - The title that started me on this list. "Virginia Slims" becomes "Vagina Slimes" ? That's disgusting ! You get the idea.
2. **LET'S PLAY STAIN THE COUCH** - And then invite all our friends over and watch them try to guess what that smell is !
3. **CRACK WHORES OF AMERICA** - Because nothing turns a guy on more than needle tracks and missing teeth ...
4. **PRIME CUTS - YO QUIERO TACO SMELL** - I know when I get down there, I want to smell refried beans !
5. **AMATEURS ONLY #129 - I'M A BROWN SHIT-HOLED WHORE** - Some people like poo, so maybe I shouldn't have included this one. What can I say, it just has a certain poetry to it.
6. **SEX STARVED FUCK SLUTS #22 - STINKY WHITE WOMEN** - Why would you want to have sex with somebody who is stinky ? You are a puzzle, sir.

- 2) **GROAN** - bad puns, horrible plays on words, stupid Hollywood movie name adaptations :
7. **DUDE, WHERE'S MY DILDO ?** - Bad movie, probably a bad porno based on a bad movie.
8. **ULTRA KINKY #79 - BOWLIN' IN HER COLON** - Bowling balls and colons, such a pretty image.
9. **ASS-HOLE O MIO** - You've got to be kidding.
10. **HOMEGROWN VIDEO #489 : FUCK THE CANUCK** - Trouble rhyming "bitch" today ?
11. **BIG TROUBLE IN LITTLE VAGINA** - Kurt Russell should be so lucky ...
12. **GOOD ASSTERNOON** - I want to see a porno with really amazing dialogue. This won't be it.
13. **BACKDOOR ADVENTURES OF BUTTHEAD AND BEAVER** - Too obvious.
14. **HINDFELD** - A porno about nothing.
15. **TEA BAGGER VANCE** - Did anybody see the original movie ? Yeah, whatever.
16. **MUSIC TO FUCK TO - ONCE, TWICE, THREE TIMES A LABIA** - I would watch this if they actually got Lionel Richie to sing the new lyrics with a close-up shot of him crying.
17. **GERANALMO** - Go on, shout it out loud, see what happens.
18. **BRASSIERE TO ETERNITY** - You're reaching ...
19. **TIG OL' BITTIES** - Spoonerisms can be fun. Sometimes not.
20. **MOULIN SPLOOGUE** - You saw this one coming ...
21. **TITS OF FURY** - ... but not this one ...
22. **GERMAN WHORE FARE** - She's an officer in the A.S.S., right ?
23. **SHE'S NOT A LESBIAN ... SHE'S A VAGITARIAN** - Sigh ...
24. **TOOKIE RAIDER** - Tookie ? Tookie ??? You're just making up words now.
25. **MUFFUGNUGEN** - That's just lame, man.
26. **PRIME CUTS - ONE FELL INTO THE POO-POO'S NEST** - You went to college for this ?
27. **FILTHY FUCKERS #184 - POKE 'ER MON** - Who exactly is your target audience ?
28. **RIMMERAMA** - It does kind of roll off the tongue, though.
29. **HOOTERS AND THE BLOWJOBS** - Sometimes the music in porn movies is kind of interesting. Not this time.
30. **HUNG WANKENSTEIN** - Make it stop.



Artist's misinterpretation #4

3) **STUPID** - poorly chosen titles for various reasons :

31. **SEX** - This is so wonderfully descriptive, there are TWO movies with this title. And sequels. The mind boggles.
32. **THE SPLENDOR OF HELL** - Nothing gets me going more than the thought of the sin I am committing at the time and the eventual suffering I am bringing upon myself.
33. **COCKLESS 19** - All-girl videos are okay if not kinda dull, but I get a sort of castration vibe from this one ...
34. **WET AND FROSTY** - Are you talking about sex or beer ?
35. **WHY THINGS BURN** - It's called a venereal disease ...
36. **AMATEURS ONLY #131 - HOW MUCH LONGER IS THIS GOING TO TAKE** - Guys love it when girls ask that question.
37. **BABY GIRL** - A big disappointment for pedophiles.
38. **ANAL CHIROPRACTOR** - What, in case your ass is out of alignment ? Yeesh.

39. HUSH ! MOTHER MIGHT HEAR US ! - More of a turn-off for women viewers.
40. S.I.D.S. - SEXUALLY INTRUSIVE DYSFUNCTIONAL SOCIETY - Not Sudden Infant Death Syndrome, which always gets me hot.
41. PRICE IS RIGHT - "Hey, let's name our new porn movie after a game show whose host wants to neuter your family dog !"
42. SNOW WHITE AND THE THREE DWARFS - You're only calling attention to the fact that you're ripping us off to the tune of four dwarves.
43. ABS OF CUM - That doesn't make any sense.
44. DEAD MEN DON'T WEAR RUBBERS - You could get AIDS and DIE !!!
45. SEX IN THE COMICS - This one actually looks pretty interesting. It's porn stars made up to look like cartoon characters having sex. Normal people probably don't want to see this, though ...
46. TOPLESS BRAIN SURGEONS - No, I want you concentrating on my BRAIN during the operation ...
47. YOUR QUIM IS MY GYM - Stupid, nonsensical, you are an object to be scorned.
48. THEORY OF RELATIVITY - That Einstein, what a hottie.
49. FELANALINGUS - "I made up a new word !" "Wow ! Let's hope it catches on !"
50. K-PCCK ... THE ONLY THING MISSING IS YOU ! - A five year old retard might think that was funny or clever, but only out of pity.

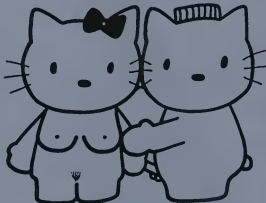


Artist's misinterpretation #71

51. BRIANNA LEE'S RED HOT WEINIE ROAST - Nobody is roasting my weinie. Go away.
52. UNBALANCED CHEMICALS - Psychotics can be sexy too !
53. STRAIGHT A STUDENTS - Why would I want to watch a porn movie where nobody gets to have sex ?
54. LET'S PLAY ANAL TWISTER - That sounds somewhat painful. I'm glad you're not my friend.
55. TUG BOAT - "Hello ? We make porno movies here. P-O-R-N-O. Do you understand ?"
56. HEROIN - In answer to the question, what is wrong with the lead actress ?

57. HAMLET : FOR THE LOVE OF OPHELIA #1 - Your average porn movie consumer will have no idea what this is a reference to.
58. ACID SEX - It burns ! It burns !
59. ADULT MOVIE (A.K.A. PORN MOVIE) - Whew, thank goodness. I didn't know what this was. I'm glad that's all cleared up.
60. RI DICK U LOUS - CHOCOLATE CAN HARDLY HANDLE IT ! - When you named this movie, you were contemplating suicide, weren't you ? You should.
61. FAT THE BALD AND THE UGLY - Well, at least they're accessible ...
62. SANDWICH OF LOVE - Nobody ever got laid using this phrase. It's just not possible there's a woman this stupid out there.
63. PERVERTED ADVENTURES OF SUPER DAVE #1 - It's a different Dave, not Super Dave Osbourne. But that's who you're thinking about right now, aren't you ? And is it turning you on ? Huh ?
64. AUTOBIOGRAPHY OF A FLEA - Yay ! My girlfriend is infested with tiny mites ! I am so happy !
65. FRYSTIX - Who approved this ? Some porn producer who needed a tax shelter, that's who.
66. ALL ANAL ON THE WESTERN FRONT - Not a good pun, not even a bad pun.
67. HITLER SUCKS - Next time you have sex, when you're close to cumming, think of the Holocaust. Oh yeah, that's it.
68. MASK - Not the movie with Cher and that weird-looking kid. But it might as well be.
69. SKID ROW - Which mental image is worse, the worst section of town with all the drug dealers and hookers, or the band ?
70. ANAL FIREBALL - Oh, ouch.

- 4) WHAT THE HELL ... ? - No clue, no idea, no sale :
71. AIRTIGHT GRANNY - What is an airtight granny ? Why is she airtight ? Is that a good thing or a bad thing ? I don't want to know !
72. SECRETARIA EJECUTIVA #1 - BROAD OF DIRECTORS - Ejecu-what ?
73. SHRIMPIN' LOBSTER SAUCE - What does going to Sizzler have to do with porn ?
74. A HORSE'S TAIL - It's not a bestiality video. If it was, it might be a good title. But it's not.
75. E-THREE THE EXTRA TESTICLE - There is SO much wrong with this one.
76. SIRLOIN TITS - What were you thinking ? I'll bet there's an A-1 Sauce joke in there somewhere.
77. BIG AS THIS BOX #1 - What exactly is "big as this box" ? And is it the same rough shape ... ?
78. TITALLICA - MASTER OF PUPPIES - Puppies ? Puppies ?!!
79. MEAT LOAF - TV DINNER BOX BIG, HUGE, MEATY COCKS - And I am out of the porn store like a bat out of hell ...
80. ONION PLANET - I have no idea what this means. Something to do with onions, perhaps. And a planet.
81. WHITE MEN CAN'T IRON ON BUTT ROW - Can't ... iron ? What about folding shirts ? Can white men do that ?
82. SUPER DRIPPING WET SERIES #3 - CARNAL CASSEROLE - Yum, just like mom's !
83. KID VEGAS - WATCH ME CAMP BITCH ! - This one's actually about going camping. If I were a woman, yes, you would have to threaten me to get me to watch you camp.
- 5) THE PORN STORE CLERK LAUGHED AT ME - titles that are so stupidly funny, you can't stop laughing and enjoy the movie :
84. CLIMAX SHOTS #70 - MY BROWN EYE, NOT THE WINKER, THE STINKER - Rhyming is fun. Hey, what rhymes with "loser" ?
85. BUMPIN DONUTS - Uh, which body part is the donut again ?
86. H.R. MUFF N' STUFF - Confusing childhood, was it ?
87. AMBER THE LESBIAN QUEEFER - "Queefer" is just a funny word.
88. MAY THE FORESKIN BE WITH YOU - Geek ! *cough cough*
89. RED HOT CHO CHOS - I don't know what it means, but I heard some other kid on the playground use it ...
90. WILLIE WANKER AND THE FUDGE PACKING FACTORY - Your fantasy life is sad and involves Oompa Loompas.
91. PRETTY LIL' SISTAS #1 - BEAUTIFUL BLACK POPOZUDAS ! - Nobody talks like this. Nobody. I hope.
92. BEEPING MISS BUFFY - Coyote's after you ...
93. BACKDOOR LAMBADA - A taste for bad porn and horrifically out of date. Why hasn't some woman snapped you up yet ?
94. WALL TO WALL #24 - HELLO TITTY - "Good evening, sir. Ah, I see you have the erotic tastes of a young Japanese girl !"
95. ACAPULCO #1 - MALIBOOBIES - Hooters ! Headlights ! Ta-ta's ! Grow the fuck up !
96. BEYOND THE VALLEY OF THE ULTRA MILKMAIDS - Oh, let me guess -- this is an art film ?
97. AFRO-CENTRIX #36 - PUMPIN' THE PO-PO - Don't even try to tell me that's ebonics ...
98. WHAT'S THE LESBIAN DOING IN MY PIRATE MOVIE ? - She's trying to earn enough to feed her crack habit.
99. LUSTY LIFE #89 - SLIDE YOUR LONG LOAF IN MY HOT OVEN - What ... what is wrong with you ?
100. ADVENTURES OF THE FART BITCHES - Ha ha ha ha Fart Bitches.

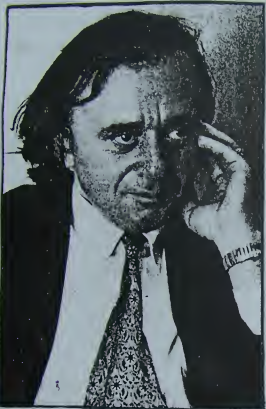


Artist's misinterpretation #94

FRED WISEMAN

* THE ELEMENT OF PERCEPTION *

FREDERICK WISEMAN IS CONSIDERED TO BE ONE OF AMERICA'S PRE-EMINENT DOCUMENTARY FILMMAKERS. HIS WORK, WHICH INCLUDES SUCH FILMS AS **MEAT HIGH SCHOOL**, AND **RACETRACK**, HAVE GARNERED BOTH CRITICAL ACCLAIM AND A POPULAR FOLLOWING. HIS FIRST FILM, **TITICUT FOLLIES** HOWEVER, WAS BANNED BY THE MASSACHUSETTS SUPERIOR COURT.



FREDDY WISEMAN - CIRCA MID '70'S

IN THE EARLY '60'S, WISEMAN WAS MAKING A TRANSITION FROM TEACHING LAW TO FILMMAKING. HE OFTEN TOOK HIS BOSTON UNIVERSITY STUDENTS ON FIELD TRIPS TO PRISONS AND OTHER INSTITUTIONS TO GIVE THEM A FEEL FOR THE LEGAL ISSUES OF INCARCERATION. BRIDGEWATER STATE HOSPITAL FOR THE CRIMINALLY INSANE WAS ONE OF WISEMAN'S STOPS. CONDITIONS THERE PRESENTED PRIME MATERIAL FOR A DOCUMENTARY.

ALTHOUGH NOT THE WORST IN THE U.S., THE FACILITY WAS FAR FROM A CENTER FOR REHABILITATION. IT WAS OVER-CROWDED AND DIRTY, SHORT-STAFFED AND IL-MAINTAINED. PATIENTS WERE CONFINED TO SQUALID CELLS, SOMETIMES WITHOUT PROPER BEDDING AND EVEN CLOTHING. BRIDGEWATER DID, HOWEVER, HAVE A SUPERINTENDENT, CHARLES GAUGHAN, WHO WAS COMMITTED TO CHANGE. HE WAS ANXIOUS TO BRING WISEMAN TO HIS FACILITY. A FILM, HE FELT, COULD PUBLICIZE CONDITIONS THERE AND BRING IN NEEDED FUNDING.

WISEMAN WAS ALSO ANXIOUS TO BEGIN FILMING, BUT A POLITICAL OBSTACLE STOOD IN THE WAY. HE APPLIED TO THE DEPT. OF CORRECTIONS FOR PERMISSION TO FILM IN THE FACILITY, BUT HE WAS DENIED. FORTUNATELY, LIETENANT GOVERNOR ELLIOT RICHARDSON INTERVENED ON WISEMAN'S BEHALF. HE TELEPHONED THE COMMISSIONER OF CORRECTIONS AND PERSUADED HIM TO REVERSE HIS RULING.

WISEMAN BEGAN SHOOTING **TITICUT FOLLIES** IN THE SPRING OF 1966. A YEAR LATER THE FILM WAS RELEASED, AND INITIAL SCREENING WERE HEAPED WITH CRITICAL ACCLAIM. IT TOOK TOP HONORS AT THE MANNHEIM FILM FESTIVAL AND TURNED HEADS AT NEW YORK'S LINCOLN CENTER FILM FESTIVAL. IT WAS BANNED HOWEVER BY THE COMMONWEALTH OF MASSACHUSETTS, AND NO WONDER. SPLICED BETWEEN FOOTAGE OF A BIZARRE INMATE AMATEUR HOUR FOR WHICH IT IS NAMED, IS THE TRUE ESSENCE OF THE BRIDGEWATER MENTAL HOSPITAL.

IN ONE SCENE, A CALLOUS CHAIN-SMOKING DOCTOR INTERROGATES A YOUNG MAN IMPRISONED FOR CHILD MOLESTATION. HE FOCUSES INFINITELY MORE ATTENTION ON HIS CIGARETTE THAN ON HIS PATIENT. HIS QUESTIONS, TOTALLY DEVOID OF CONCERN, ARE EERILY MECHANICAL. "HOW OFTEN DO YOU MASTURBATE?" HE ASKS. "WHY DO YOU DO THIS WHEN YOU HAVE A GOODWIFE?"

LATER, A THIN MAN IN HIS 20'S DELIVERS AN ELOQUENT AND HEARTFELT PLEA FOR A TRANSFER TO ANOTHER FACILITY, CLAIMING THAT "...IT'S THE TREATMENT THAT I'M GETTING. I WANT TO GO BACK TO PRISON. AT THE OTHER PLACES, I HAVE THE FACILITIES I NEED TO BETTER MYSELF." A FACELESS COMMITTEE DENIES THE REQUEST. HE IS, THEY DECIDE, BECOMING MORE PARANOID. AN INCREASED DOSAGE OF MEDICATION IS PRESCRIBED.

IN ANOTHER SCENE, SEVERAL ATTENDANTS HOLD A FRAIL LOOKING MAN DOWN

Titicut Follies
Frederick Wiseman.
USA, 1967 (F)

Prisons and mental institutions, where recalcitrant or ill-fitting citizens are put out of sight, Wiseman's achievement in creating this unique film document is therefore all the more impressive: it is a major work of subversive cinema and a searing indictment — without editorializing narration — of the 'system'. Wiseman (and his extraordinary camera-man-anthropologist John Marshall) officially gained entrance to a state prison hospital for the criminally insane, where the film was shot.

This is a gallery of horrors, a reflection of man's infinite capacity to dehumanize his fellow-beings. Broken men, retarded, catatonic, schizophrenic, toothless — many incarcerated for life — vegetate in empty cells, bare of furniture, utensils, toilets, or beds. They are incontinent, they masturbate, babble, put on a horrifying annual variety show (the Titicut Follies'), beat against the bars in rage, and scream. They stand on their heads for minutes on end while chanting self-invented hymns, or are force-fed through the nose while a Dr Strangelove psychiatrist himself (!) pours liquid down the stomach tube.

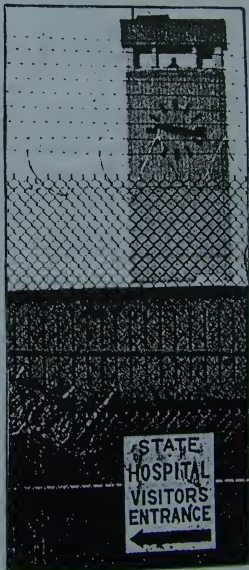
The camera flinches from nothing; here it is, it says, and since you are not doing anything about eliminating this, at least have the courage to watch

EXCERPT FROM "FILM AS A
SUBVERSIVE ART" BY
AMOS VOGEL, 1974.

WHILE ANOTHER DOCTOR PERFORMS A PAINFUL SESSION OF NASAL FEEDING ON THE PATIENT, LATER, THE MAN'S CORPSE IS SHOWN IN THE SAME POSITION, ONLY NOW IT'S BEING SHAVEN IN PREPARATION FOR BURIAL IN A DESOLATE PLOT ON THE GROUNDS OF THE HOSPITAL.

WISEMAN WAS NOW FIGHTING FOR THE RIGHT TO SHOW HIS FILM. FOLLOWING INITIAL SCREENINGS, THE STATE MOVED LEGALLY AGAINST FRED, SEEKING A BAN. SURPRISINGLY, IT WAS FORMER ALLY RICHARDSON WHO SPEARHEADED THE MOVE.

IN COURT, THE COMMONWEALTH LISTED TWO COMPLAINTS AGAINST WISEMAN: FIRST, THAT HE HAD BREACHED AN ORAL CONTRACT GIVING THE STATE THE RIGHT TO CENSOR THE FILM; SECOND, THAT THE FILM WAS AN INVASION OF PRIVACY OF ONE OF THE



BRIDGE WATER STATE
MENTAL HOSPITAL
CIRCA 1970.

INMATES, WHO WAS SHOWN NAKED IN HIS CELL (HE WAS, ACCORDING TO WISEMAN, NAKED IN HIS CELL FOR SEVENTEEN YEARS) AND THAT ALL RECEIPTS SHOULD BE HELD IN A TRUST FOR THE PATIENTS.

WISEMAN FEELS THAT THE STATE HAD AN ALTOGETHER DIFFERENT MOTIVE FOR SEEKING THE BAN, THE REAL REASON, HE SAID, WAS THAT "THE STATE WAS EMBARRASSED AT THE KIND OF PLACE THEY WERE RUNNING AT BRIDGEWATER, INSTEAD OF COMING OUT AND SAYING, 'LOOK, IF YOU THINK THIS IS BAD, YOU SHOULD SEE WHAT'S GOING ON IN OTHER STATES.'"

WISEMAN FOUND HIMSELF ON THE LOSING END OF A RULING HANDED DOWN ON JUNE 24TH 1969. THE COURT DENIED WISEMAN AND ANYONE CONNECTED WITH **TITICUT FOLLIES** FROM SHOWING IT. SINCE THEN, ACCORDING TO COURT MANDATE, THE FILM HAS BEEN SHOWN ONLY TO "LEGISLATORS, JUDGES, LAWYERS, SOCIAL WORKERS, DOCTORS, PSYCHIATRISTS, AND STUDENTS IN THOSE RELATED FIELDS."

AND SO IT HAS BEEN, FOR NEARLY 3 DECADES. **TITICUT FOLLIES** HAS BEEN LARGELY FORGOTTEN, SAVE FOR IT'S INFAMY AMONGST MENTAL HEALTH PROFESSIONALS, STUDENTS OF THE UNIVERSITIES IT'S PLAYED AT, AND MOVIE GEEKS WITH AN INTEREST IN EITHER DOCUMENTARIES OR THE INSANE. YES, FREDERICK WISEMAN STILL FEELS STRONGLY THAT AN INJUSTICE WAS DONE: "IT'S NOT JUST AN ISSUE FOR MY FILM, BUT FOR DOCUMENTS OF ANY SORT. WHETHER IT'S MY FILM OR SOMEBODY ELSE'S NEWSPAPER ARTICLE, THE FACT IS THAT I DON'T BELIEVE IN CENSORSHIP, WHICH IS WHAT THIS IS."

- In-person interview with
- Frederick Wiseman conducted 10/11/88
- in Wiseman's Cambridge studio.

"HOW OFTEN DO YOU MASTURBATE?"

What's the status of your appeal to open up distribution on *Titicut Follies*?

WELL, THE MASSACHUSETTS SUPERIOR COURT HAS APPOINTED A GUARDIAN, AND THE GUARDIAN IS INVESTIGATING WHETHER IT'S IN THE BEST INTERESTS OF THE SURVIVING INMATES TO HAVE THE FILM SHOWN.

Is the film restricted only in Massachusetts?

IT'S RESTRICTED EVERYWHERE. THE WHOLE WORLD. SO THAT MEANS IT CAN'T BE SHOWN THEATRICALLY OR ON TELEVISION.

Do you feel the audience selection and setting of that film should be controlled even in the tiniest measure?

NOT AT ALL. IT'S THE ONLY MOVIE/PLAY/DOCUMENT OF ANY SORT IN AMERICAN CONSTITUTIONAL HISTORY, OTHER THAN ONE INVOLVING OBSCENITY OR NATIONAL SECURITY, THAT HAS A PARTIAL RESTRAINT ON IT'S USE.

Have you seen *The Thin Blue Line*?

I'M A GREAT FAN OF ERROL MORRIS. HE'S A TERRIFIC FILMMAKER. HE MADE *GATES OF HEAVEN* AND *VERNON, FLORIDA*. *GATES OF HEAVEN* IS THE FUNNIEST MOVIE I'VE EVER SEEN IN MY LIFE.



DRAWING BY:
REBECCA DART

The whole situation surrounding *Titicut Follies* is really an example, a method of censorship, wouldn't you say?

IT IS. IT IS AN EXAMPLE OF CENSORSHIP.

Even though they tried to cloak it in the privacy issue?

PRIOR TO THE FILM, THE DEPT. OF CORRECTION WAS NOT VERY CONCERNED ABOUT THE PRIVACY OF THE INMATES. THERE WERE 10,000 VISITORS A YEAR WHO SAW THE SAME THING THAT PEOPLE SEE IN THE FILM. AMONG THE VISITORS WERE A GROUP OF RETARDED CHILDREN.... AND I ALSO HAVE ON FILM A GROUP FROM A HIGH SCHOOL, I THINK IT WAS NORWOOD HIGH SCHOOL, WHO WERE BEING TAKEN THROUGH BRIDGEWATER BY THEIR FOOTBALL COACH TO TEACH THEM THE FOLLY OF A LIFE OF CRIME.

SO PRIOR TO THE FILM, BRIDGEWATER WAS RUN AS AN OPEN INSTITUTION. IF THE STATE WAS REALLY CONCERNED ABOUT THE PRIVACY OF THE INMATES, THEY WOULDN'T HAVE KEPT THEM IN THE CONDITIONS IN THE FILM.

I THINK THE PRIVACY ISSUE WAS JUST AN EXCUSE. AT LEAST FROM MY POINT OF VIEW IT WAS AN EXCUSE. THE COURTS ALWAYS HAVE TO WEIGH COMPETING INTERESTS: THE RIGHT OF PRIVACY VS. THE PUBLICS RIGHT TO KNOW. AND IN MANY DECISIONS THE U.S. SUPREME COURT HAS FOUND THE RIGHT OF PRIVACY TO BE THE LESSER VALUE WHEN IT COMES UP AGAINST THE PUBLICS RIGHT TO KNOW.

Where are the inmates today that were there when you shot the film in 1967?

WELL, 30 ARE DEAD, 17 CAN'T BE FOUND, AND 15 ARE LOCATED.

Do you ever watch much TV at all?

.... THE CELTICS.

In the beginning, did you ever have problems financing your films?

I ALWAYS HAVE PROBLEMS WITH FINANCING.

But now you've become more secure?

NO. IT'S ALWAYS A QUESTION OF FINDING MONEY FOR THE NEXT FILM - IT'S NEVER EASY. FROM 1971 TO 1981 I HAD A CONTRACT WITH CHANNEL 13 IN NEW YORK TO MAKE ONE FILM A YEAR FOR THEM.

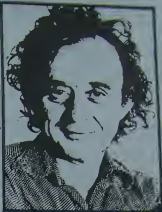
Was it a lot of work getting into filmmaking?

WELL, IT WAS A LOT OF WORK. IT'S ALWAYS A LOT OF WORK.

Is it the kind of thing that makes money? Do you live on it?

I MAKE A LIVING OUT OF A COMBINATION OF THINGS: TRYING TO MAKE ONE MOVIE A YEAR, GIVING TALKS ON THE MOVIES - BECAUSE YOU CAN MAKE MORE MONEY TALKING ABOUT A MOVIE THAN MAKING IT, AND I OWN THE MOVIES, SO WHATEVER COMES IN ON THE 16MM DISTRIBUTION, AFTER EXPENSES, I GET TO KEEP.

THIS INTERVIEW AND ARTICLE ARE REPRINTED FROM JACK STEVENSON'S THIRD ISSUE, OF HIS ZINE "PANDEMONIUM" (1989) ALL MY RESPECT AND GRATITUDE TO JACK...



Frederick Wiseman
CIRCA 1987-88

SELECTED WISEMAN FILMOGRAPHY

TITICUT FOLLIES (1967)
HIGH SCHOOL (1968)
LAW AND ORDER (1969)
HOSPITAL (1970)
BASIC TRAINING (1971)
JUVENILE COURT (1973)
PRIMATE (1974)
WELFARE (1975)
MEAT (1976)
CANAL ZINE (1977)
SINAI FIELD MISSION (1978)
MANOEUVRE (1979)
MODEL (1980)
THE STORE (1983)
RACETRACK (1985)
MULTI-HANDICAPPED (1986)
DEAF (1986)
BLIND (1986)
MISSILE (1987)
NEAR DEATH (1989)
CENTRAL PARK (1989)
ASPEN (1991)
ZOO (1993)
HIGH SCHOOL 2 (1994)
BALLET (1995)
PUBLIC HOUSING (1997)
BELFAST, MAINE (1999)

THE FACT THAT NONE OF
FRED WISEMAN'S FILMS
HAVE EVER BEEN EVEN
NOMINATED FOR THE
OSCAR FOR BEST
DOCUMENTARY IS A
FUCKING TRAVESTY. -RB

TOP OF THE HEAP (1972) DIR. WRITTEN AND PRODUCED BY: CHRISTOPHER ST. JOHN

THE 70'S. THE DECADE OF THE ANGRY BLACK MAN IN FILM. TOP OF THE HEAP MAY BE THE MOST OVERLOOKED OF THIS SUBGENRE OF BLAXPLOITATION, AND THAT'S A FUCKIN' SHAME, BECAUSE IT'S A VERY PERSONAL, WELL MADE LABOR OF LOVE BY AN ACTOR AND DIRECTOR WHO IS JUST AS FORGOTTEN; CHRISTOPHER ST. JOHN.

OUR INTRODUCTION TO CHRIS AS JADED COP GEORGE LATIMER IS AS MEMORABLE AS IT IS COOL. ARRIVING UPON A MELEE OF CONFUSION AND VIOLENCE IN THE FORM OF A RIOT, GEORGE TOWERS OVER THE CAMERA IN FULL RIOT-COP GEAR AND GRUMBLES "BULLSHIT" BEFORE ADVANCING ON THE HERD AND BEING HUMILIATED BY A WATER BALLOON FULL OF PISS IN THE FACE.

SUCH AS IT IS FOR GEORGE, WHO VIEWS HIS LIFE AS A BLACK COP AS A EMASCULATING DISASTER. HIS WIFE THINKS HE'S A BAD FATHER BECAUSE HE DOESN'T CARE THAT HIS PILL-POPPING 14 YEAR OLD DAUGHTER (WHO LOOKS 19??) IS FUCKING THE LOCAL BOYS, HIS MISTRESS THINKS HE SHOULD CHILL OUT AND DO MORE DRUGS, HE FEELS ALIENATED BECAUSE THE WHITE COPS SEE HIM AS A 'NIGGER', ALL THE BLACK CROOKS VIEW HIM AS A TRAITOR, AND HE'S BEEN BUSTIN' HIS "BLACK ASS" FOR 12 YEARS WITH NO PROMOTION. ALL THAT, AND HIS BELOVED MOTHER JUST DIED.

THIS BROTHA HAS NOT DEALT WITH THE NEGATIVE ASPECTS OF HIS LIFE WITH ANY DEGREE OF CLASS, AND IS A MEAN, INSENSITIVE, SELFISH AND HATEFUL CHARACTER WHOSE CODA IS; "I CAN DO ANY GODDAMN THING I WANT" AND HE PLOPS IT ON THE TABLE ANYTIME HE IS FACED WITH RULES OR RESTRICTIONS.

AND YET, IT'S THE FLAWS IN THIS MAN THAT MAKE HIM SO WATCHABLE. WITH AN OSCAR-WORTHY PERFORMANCE, ST. JOHN HAS FASHIONED GEORGE INTO A FASCINATING CHARACTER STUDY OF THE DECENT INTO MADNESS DUE TO FRUSTRATION AND HELPLESSNESS IN A DUDE TOO PROUD TO REACH OUT FOR HELP. IT'S HARD NOT TO THINK THAT ABLE FERRERA DIDN'T RIP THIS OFF TO MAKE HIS MUCH BETTER KNOWN, BUT NOT AS WELL WRITTEN **BAD LIEUTENANT**.

AS WELL AS BEING A TOP-NOTCH ACTOR, CHRISTOPHER ST. JOHN WAS ALSO A REALLY FINE DIRECTOR, AND ALSO WROTE SOME DYNAMIC HARD-HITTING DIALOG FOR THIS, HIS FIRST AND LAST FILM. THE ARGUMENT WITH HIS WIFE (FLORENCE ST. PETER),

HIS RAGE WAS THE ILLNESS OF THE TIMES!

ABOUT HIS NEED TO CHANGE HIS VOCATION SEEMS SO REAL, YOU FEEL ALMOST EMBARRASSED FOR THE ACTORS. WITH HIS DIRECTION OF A SERIES OF FANTASY SEQUENCES (WHICH ARE AN OBVIOUS NOD TO KUBRICK) ST. JOHN DEPICTS HIS CHARACTER'S RISE AS A SUPERSTAR ASTRONAUT. GEORGE DANDREAMS THIS, AND RUNNING THROUGH THE JUNGLE NAKED AND SMASHING WATERMELONS, AND BOFFING A BOMBSHELL BLONDE SWEDISH NURSE IN ORDER TO DEAL WITH THE DEATH OF HIS MOTHER AND HIS OVERALL DISSATISFACTION WITH LIFE.

THE SCORE IS OUTSTANDING, WHIPPING FROM STRAIGHT JIMMY SMITH-STYLE KEYBOARD AND HORN FUNK, TO MANIC, JUICED-UP XYLOPHONE TEAMED WITH JUNGLE DRUMS.

THE ONLY PLACE TOP OF THE HEAP FAILS IS IN IT'S ANTI CLIMACTIC ENDING, THAT DOESN'T PROVIDE ANYWHERE NEAR THE RIGHT AMOUNT OF A SATISFYING ORGY OF VIOLENCE THAT THE STORY AND GENRE DEMAND. IT'S QUITE SAD THAT THE FILM DROPS THE BALL JUST INCHES BEFORE THE GOAL LINE, BECAUSE A BETTER, MORE THOUGHT-OUT ENDING MIGHT HAVE MEANT A LONGER CAREER FOR A VERY WORTHY FILM MAKER. (THANKS TO 2001 BOGIE DMIDTARI)



trouble was—
he also
was a cop.

TOP OF THE HEAP

PRODUCED BY TEN. DIRECTED BY AND STARRING:

CHRISTOPHER ST. JOHN

(WHEN YOU LAST SAW IN SHIRT)

PAULA KELLY-FLORENCE ST. PETER-LEONARD BUNAS

JOHN ALDERSON and PATRICK MCVEY

ANTHONY COLOR

ANTHONY COLOR

CHANGES DIRECTED BY GERARD DAMIANO (1970)

THIS WAS THE FILM GERARD DAMIANO MADE MERE MONTHS BEFORE MEETING A SHY GIRL NAMED LINDA LOVEACE WHO HE CAST IMMEDIATELY IN THE BIGGEST MONEY-MAKING FILM OF ALL TIME, **DEEP THROAT**. IT'S APPROPRIATE THAT THE DIRECTOR OF THE FILM THAT PUT **HARDCORE SMUT** ON THE MAP - AND VAULTED IT INTO THE BIGGEST BUSINESS IN THE USA, WOULD BE THE ONE TO DOCUMENT HOW DIFFERENT THIS CONTINENT WAS IN ITS ATTITUDES TOWARDS SEXUALITY JUST PRIOR TO **DEEP THROATS** RELEASE.

CHANGES OPENS WITH SOME COOL OL' FOOTAGE OF A JUNKYARD, AND BEGINS TO INTERCUT THE SCENES OF GUTTED IMPALA'S AN' TRASHED 50'S CHEVYS WITH NAKED GO-GO DANCERS. "SOME SEE DECAY IN THIS NEW MORALITY..." NARRATES DAMIANO, "... OTHERS LOOK AT IT AS A FRESH HONEST STEP IN EMANCIPATING MAN".

FROM THERE WE ROCKET INTO THE HEART OF PORN NOSTALGIA: FOOTAGE OF 42ND STREET IN 1960'S NEW YORK IN ALL ITS SCUM-COATED LURID BEAUTY. I FIND MYSELF REWATCHING THIS AMAZING MONTAGE TO DRINK IN THE ROW UPON ROW OF CLASSIC STROKE-BOOKS AND FLASHY SIGNAGE SPORTING CHUNKY GIRL-NEXT-DOORS WITH THE COOLEST FUCKING BEE-HIVES AND PAISLEY PRINT BACK DROPS A PERVERT COULD IMAGINE. I'M AWASH IN THAT GEEKY DAYDREAM WHERE YOU GO BACK IN TIME AND BUY ALL THOSE IMPOSSIBLE-TO-FIND GOLDEN AGE COMICBOOKS, ONLY NOW MY NERD-COATED FANTASY FEATURES OLD 42ND STREET IN ITS SEX-COATED, PRE-DISNEYFICATION HEYDAY.

A PSYCHIATRIST YAPS ABOUT CENSORSHIP, A DIRTY BOOK STORE CLERK FILLS US IN ON THE CHANGING FACE OF THE PRODUCT IN HIS STORE, A THEATER MANAGER TALKS ABOUT SEX IN THE CINEMA, AND EVERYONE FROM STRIPPERS, PORN STARS, PORN DIRECTORS, TO A FEMINIST MEMBER OF THE JUST-BLOSSOMING WOMENS MOVEMENT OFFER VIEWPOINTS ON THE EFFECTS OF PORN, THE RIGHT TO BUY IT, SEXUAL EQUALITY, AND SEXUAL LIBERATION.

DAMIANO CRAFTED A SEDUCTIVE SNAPSHOT OF A VERY INTERESTING PLACE AND TIME WITH THIS WRY DOCUMENTARY, THAT IN HINDSIGHT - WAS A TOTALLY DIFFERENT WORLD, AND YET THE STARTING POINT FOR SO MANY

FACETS OF MODERN SEXUAL CULTURE. CASE IN POINT: THE CAMERA CLUBS OF THE LATE 60'S, WHERE A NERVOUS WALLSTREET DUDE INNOCENTLY PAYS MONEY TO A MODEL WHO TEASES WHILE HE PLAYS "CAMERA MAN". TODAY THE SAME SCENARIO WOULD BE REPLACED WITH A HANDJOB BY A CRACK WHORE, OR PERHAPS JUST ONLINE SEX-CHAT.

OTHER BIZARRE-YET-INFORMATIVE INTERVIEWS FEATURE AL GOLDSTEIN AND JIM BUCKLEY WHO SPOUT A CANOID MIX OF HUMOR AND LOBBYISM FOR THEIR NEWLY-FORMED SCREW MAGAZINE. MORALITY IS DISCUSSED, THEN THE TWO GOOF OFF DURING A SCREW PHOTO SHOOT WITH PORN ACTRESS KIM POPE. FINALLY DAMIANO'S OWN SON, 7 YEAR OLD GERARD JR. TALKS ABOUT RELIGION. (?) JUNIOR WOULD GO ON TO MAKE HIS OWN TRIPLE X FILM **THE CRACK OF DAWN**, A LARGELY FORGOTTEN EARLY '90'S VIDEO THAT WAS A SPOOF OF **THE TODAY SHOW**.

CHANGES SERVES UP BOTH SIDES ON "THE EROTIC REVOLUTION" ALTHOUGH IT HAS AN OBVIOUS SLANT. AS LIBERAL AS DAMIANO IS, HE STILL MAKES THE FAIRLY IGNORANT MISCE OF TRYING TO CONNECT WOMENS EQUALITY IN THE WORKPLACE WITH PORNOGRAPHY, WHEN HE INCLUDES AN INTERVIEW WITH A MEMBER OF N.O.W. AND ASKS HER ABOUT WOMEN'S LIB IN A SOMEWHAT SNARKY TONE. JUST BECAUSE GENDER AND PORN BOTH INVOLVE GENITALS - THEY ARE NOT INTERCHANGEABLE.

CHECK OUT **CHANGES**, IT'S AN AMAZING PEICE OF SEXUAL HISTORY.

• AVAILABLE FROM SOMETHING WIERD VIDEO... •



A CINEX INTERNATIONAL FILM
DIRECTED BY GERARD DAMIANO

AMERICA CAUGHT WITH ITS PANTS DOWN

THE
EROTIC
REVOLUTION

IN COLOR

ADULTS ONLY



DR. BIZARRO (1983) DIRECTED BY PHIL PRINCE

WORKING FOR THE INFAMOUS AVON PRODUCTIONS - CHAMPIONS OF THE WORLDS MOST VIOLENT AND DERANGED SMUT OF THE EARLY 80'S, PHIL PRINCE MADE THIS THE LAST KINK-FILLED SLEAZEFEST HE WOULD DIRECT BEFORE MOVING ON TO EVEN SLEAZIER ADVENTURES. (MORE ABOUT THAT IN A MINUTE...)

HIS PREVIOUS DERANGED CLASSICS INCLUDED **KNEEL BEFORE ME** (1982), **THE SINNERS** (1982), **TALES OF THE BIZARRE** (1982), **PAINMAINIA** (1981), AND **SAVAGE SADISTS** (1981). PHIL WAS ONE OF THE MOST POPULAR DIRECTORS AT THE NEW YORK PRODUCTION HOUSE - BUT ONLY TO HIS FANS AND THOSE WHO DIDN'T KNOW HIM PERSONALLY. THOSE WHO DID THOUGHT HE WAS A FUCKING ASSHOLE AND A LOOSE CANNON.

PHIL WAS A HUGE DARK HAired IRISH-AMERICAN FROM THE BRONX, WITH A WIFE THAT HE PERFORMED IN LIVE SEX SHOWS WITH BEFORE SHE WAS MURDERED AND MUTILATED ALONG WITH TWO OF HER FRIENDS. PHIL WAS THE ONE THAT DISCOVERED THE BODIES, AND WAS THE POLICES' PRIMARY SUSPECT IN THE RAMPAGE SLAYING. PHIL TOUGHED IT OUT AND WAS CLEARED OVER TIME, BUT THE KILLER WAS NEVER FOUND, AND EVERYONE HAD THEIR DOUBTS ABOUT HIM. ONE EMPLOYEE AT AVON REMEMBERED THAT ALL PHIL COULD TALK ABOUT THE DAY AFTER HE FOUND HIS WIFE, WAS ALL THE INSURANCE MONEY HE WAS DUE TO COLLECT.

REGARDLESS OF HIS (POSSIBLY) MURDEROUS HOMELIFE, PHIL P. CERTAINLY COULD CHURN OUT SOME MEMORABLE N' NASTY CINEMATIC FILTH. THIS TIME AROUND, THE VIEWER PAYS A VISIT WITH PHIL AS THE DOCTOR, A PSYCHIATRIST WHO SPECIALIZES IN CASES CONCERNING SEXUAL DEVIATES. PHIL, THE

FAT NASTY DOCTOR RECOUNTS PAST STORIES OF CLIENTS, AND THEY PLAY OUT AS A SERIES OF VIGNETTES EXPOSING THE DEMENTED DESIRES OF HIS MOST FUCKED-UP PATIENTS.

THE FIRST STORY IS THE BEST - WITH ONE OF MY ALL TIME FAVORITE MALE XXX PERFORMERS - BISEXUAL GEORGE PAYNE, WHO ALSO STARRED IN THE AFOREMENTIONED **KNEEL BEFORE ME**, AND ANOTHER AVON CLASSIC CALLED **THE TAMING OF REBECCA** (1981). GEORGE SHOWS HERE WHY HE WAS THE KING OF VERBAL ABUSE AS HE IMPROV'S ALL KINDS OF KINKY DIRTY TALK AS A DISTRAUGHT DAD WHO HARBORS INCESTUAL AND SEXUAL ABUSIVE DESIRES FOR HIS DAUGHTER PLAYED BY THE AMAZING (AND YOUNG LOOKING) VELVET SUMMERS (AKA LINDA SULLIVAN) WHO ALSO CO-STARRED WITH HIM IN **THE TAMING OF REBECCA**. THE SCENE IS TWISTED - AND WILL MAKE ANY GIVEN VIEWER FEEL DIRTY INSIDE.

ANOTHER FANTASTIC SEQUENCE STARS GORGEOUS GODDESS OF PERVERSION CHERI CHAMPAGNE, WHO GETS OFF BY TYING UP HER BOYFRIEND AND TORTURING HIM. THE SHOE LANDS ON THE OTHER FOOT BEFORE LONG, WHEN AN INTRUDER TURNS HER INTO THE VICTIM THROUGH A VIOLENT RAPE AND TORTURE VIA CLOTHESPINS ON HER NIPPLES - ALL WHILE HER SUBMISSIVE BEAU SITS HELPLESSLY TIED TO A CHAIR.

THE FACT THAT PHIL HIMSELF PLAYED THE TITULAR DR. BIZARRO IS KINDA CREEPY, WHEN ONE

CHERI CHAMPAGNE VELVET SUMMERS



DR. BIZARRO

EVERY CONCEIVABLE ACT OF DECADENCE
IS PERFORMED IN THIS ONE.
THE DOCTORS DIAGNOSES HAVE TO
BE HEARD TO BE BELIEVED!!

Also Starring
AMBROSIA FOX • TROY RUSSIA
GEORGE PAYNE • SPIKE

KNOWS THE SORDID HISTORY OF THE MAN HIMSELF. AS THE SUCCESS AND INFAMY OF HIS FILMS GREW, THE BIGGER A JUNKIE PHIL BECAME. NEVER CONSIDERED "A NICE GUY" WHILE SOBER, PHIL WAS EVEN MORE OF A FUCKER WHEN HE WAS HIGH OR DRUNK.

THE RUGGED RUG WAS PULLED OUT FROM THE ENTIRE AVON THEATER DYNASTY WHEN THE NYPD RAIDED THE THEATER CHAIN IN 1983. PHIL ABANDONED HIS 2ND WIFE AND 2 SMALL CHILDREN AND HIGH-TAILED IT OUTTA TOWN IN A DILAPIDATED VAN WITH HIS BEST FRIEND PAT RODGERS, A FELLOW AVON EMPLOYEE, AS WELL AS A METHADONE ADDICT, A HOMOSEXUAL, AND A VIOLENT CRIMINAL WHO SPECIALIZED IN ARMED ROBBERY. THE STAGE WAS SET FOR DISASTER.

PHIL AND PAT ROLLED ON IN TO A STRIP MALL IN THE WEST VILLAGE, ENTERED A HAAGEN DAZS ICE CREAM SHOPPE, AND ROBBED IT AT GUNPOINT. ONLY THEY WERE SO STONED AND INCOHERANT, THE POOR BASTARD SELLING OVERPRICED ICED DESSERTS THOUGHT THEY WERE JUST SCREWING AROUND. WHEN HE LAUGHED OUT LOUD AT THEM, THEY UNLOADED A ROUND INTO HIS CHEST. THE MORONIC DUO WERE QUICKLY APPREHENDED SIX BLOCKS AWAY AFTER A SHORT CHASE ON FOOT. PHIL PRINCE GOT 6 YEARS. PAT DIED IN JAIL IN MYSTERIOUS CIRCUMSTANCES.

SOON AFTER BEING PAROLED IN 1990 DR. BIZZARO VENTURED BACK TO 42nd STREET AND SETTLED A DEBT WITH AN OLD ASSOCIATE AT A LOCAL THEATER BY SHOOTING AND KILLING HIM. PRINCE IS CURRENTLY SERVING 25 YEARS TO LIFE.

DR. BIZZARO IS A FACINATING LOOK AT A CRAZY-ASS FUCK-NUT, AND AS THE POSTER CLAIMS: "THE DOCTORS DIAGNOSES HAVE TO BE HEARD TO BE BELIEVED!!" YOU CAN CHECK IT OUT YOURSELF - DR. BIZZARO IS AVAILABLE FROM THOSE SICK BASTARDS AT WWW.STRAYTHOUGHTS.COM.

CAN'T STOP THE PLOT HOLES! BY: PATRICK MACIAS, 2002 - THAT MAGNIFICENT BASTARD.

ANCHOR BAY'S RECENT DVD PRESENTATION OF **CAN'T STOP THE MUSIC** HAS FINALLY MADE NANCY WALKER'S EXTRAORDINARY FILM AVAILABLE FOR THE CLOSER INSPECTION THAT IT HAS ALWAYS DESERVED. UNFORTUNATELY, SCRUTINY BRINGS TO THE SURFACE A NUMBER OF GLARING GAFFS THAT THREATEN TO UNDERMINE THE BELIEVABILITY FACTOR IN THIS PSEUDO-BIOGRAPHICAL TAKE ON THE VILLAGE PEOPLE'S METEORIC RISE TO FAME.

1. WHY DOES JACK (STEVE GUTTENBERG) EVEN NEED TO PUT TOGETHER A BAND IN THE FIRST PLACE, IF HIS SONGS ARE ALREADY PROVING POPULAR WITH THE DISCO CITIZENRY OF THE SADDLE TRAMPS NIGHTCLUB?
2. EARLY IN THE FILM, JACK IS PLAYING A DEMO VERSION OF "MAGIC NIGHT" A TUNE THAT THE VILLAGE PEOPLE WILL PERFORM A FEW SCENES LATER. WHAT'S ODD IS THAT JACK'S DEMO ALREADY FEATURES THE VOCALS OF VILLAGE PEOPLE LEAD SINGER OFFICER RAY. EVEN STRANGER IS SAMANTHA'S (VALERIE PERRINE) STATEMENT THAT JACK'S VOCALS ARE TERRIBLE.
3. THE LYRICS OF THE OPENING NUMBER IN THE FILM, "THE SOUND OF THE CITY" IMPLIES THAT NEW YORK CITY IS A UTOPIAN, NEARLY SPOTLESS PARADISE ON EARTH. WHY THEN, IS BRUCE JENNER IMMEDIATELY MUGGED, AND TAMMY GRIMES HARASSED IN A PHONE BOOTH SOON UPON THEIR RESPECTIVE ARRIVALS IN NYC?
4. THE VILLAGE PEOPLE HAVE ALREADY PROVEN THEMSELVES AS CAPABLE SINGERS AND DANCERS. WHY THEN, DO THEY APPEAR AWKWARD AND UNCOMFORTABLE WHILE PERFORMING THE SONG "LIBERATION"?
5. THE SONG AND DANCE NUMBER, "THE MILK SHAKE", AT LEAST AS IT APPEARS IN THE FILM, IS FAR TOO LONG IN LENGTH TO WORK PROPERLY IN IT'S INTENDED CAPACITY AS A TELEVISION COMMERCIAL.
6. INDEPENDENT INVESTIGATORS HAVE CONCLUDED THAT A LASER-GUIDED TACTIC SURFACE-TO-AIR MISSILE, COULD IN FACT "STOP THE MUSIC". BUT SINCE THE AFORE MENTIONED TESTS WERE CONDUCTED LONG AFTER THE 1980 RELEASE OF THE FILM, I'M WILLING TO LET THIS ONE SLIDE.

WHILE THESE MISTAKES ARE NOT ENOUGH TO COMPLETELY DERAIL THE ENTIRE PRODUCTION, THEY ARE NEVERTHELESS UNFORTUNATE AND FRUSTRATING.



CINEMA SEWER PIN-UP GIRL

LOUISE BROOKS

NOV. 14th 1906
CHERRYVALE, KANSAS

AUG. 8th 1985
ROCHESTER, NEW YORK

DEDICATED TO SINISTER SAM

LOUISE BROOKS

KNOWN TO HER CLOSEST FRIENDS BY HER CHILDHOOD MONIKER OF "BROOKSIE", THIS PETITE 5'2 ACTRESS WHO WAS BARELY A 2ND TIER STAR DURING HER 13 YEAR SILENT FILM CAREER HAS ACHIEVED A CULT STATUS AND IMMORTALITY THAT NO ONE AT THE TIME COULD HAVE POSSIBLY PREDICTED.

CALLED A "HIGH LIVING, SEXUALLY INSATIABLE WOMAN" BY LEONARD MALTIM, LOUISE MADE HER MARK IN 24 FILMS BETWEEN 1925 AND 1938, ALTHOUGH SHE WAS THE LEADING LADY IN ONLY 7 OF THEM. HER SKILLS, OVER AND ABOVE BEING A TERRIFIC ACTRESS, INCLUDED DANCING, PAINTING, AND IN HER LATER YEARS SHE WAS ASTUTE AND ACCOMPLISHED WRITER. BUT LET'S BE HONEST: THE REAL DRAW FOR LOUISE WAS HER ASTOUNDING AESTHETIC APPEAL.



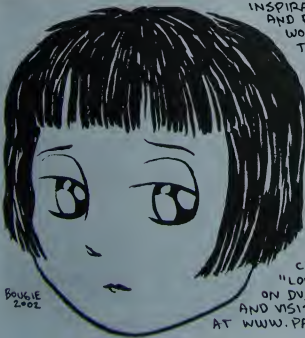
THE WOMAN WAS A STANDOUT, EVEN AMONG A HISTORY OF STANDOUTS, AND TO SAY THAT THE CAMERA "LOVED HER" WOULD MOST CERTAINLY BE AN UNDERSTATEMENT. IF BROOKS WAS ON SCREEN, EVEN IN HER USUAL SUPPORTING CAST MEMBER ROLE, ALL THE OTHER PLAYERS IN THE MOVIE WERE OVERSHADOWED AND MAY AS WELL HAVE BEEN INVISIBLE. SO VERY FEW PERFORMERS IN FILM HISTORY CAN CLAIM THAT. EVEN MARYLYN MONROE, JEAN HARLOW AND ELIZABETH TAYLOR WERE ALL RELIANT ON GOOD PRESS AND STARRING ROLES TO CAPTURE AUDIENCES ATTENTION.

HEY- I HAVE A PRETTY HIGH WEEKLY PORN INTAKE, AND A LOT OF THESE SO-CALLED BEAUTIFUL WOMEN POSED NAKED WITH BUTT-PLUGS AND VIBRATORS IN PLACE, AND THEIR BEST "FUCK ME" FACE PLASTERED ON DOESN'T GRANT THE BOUGIE MAN INSTANT WOOD THE WAY A FULLY-CLOTHED DEMURE LOOKING PHOTO OF BROOKSIE DOES. SHE'S ON IT!

BEST KNOWN FOR HER ROLES IN THE 1929 FILM **PANDORA'S BOX**, AND THE **CANARY MURDER CASE** FROM THE SAME YEAR, BROOKS WAS TRULY INSPIRATIONAL AS FILM DOMS FIRST AND PERHAPS ULTIMATE MODERN WOMEN WHO DARED TO DEAL WITH THE INDUSTRY ON HER OWN TERMS.

SELECTED FILMOGRAPHY

THE SHOW OFF (1926) DVD VHS
LOVE 'EM AND LEAVE 'EM (1926)
JUST ANOTHER BLOND (1926)
ROLLED STOCKINGS (1927)
A GIRL IN EVERY PORT (1928)
BEGGARS OF LIFE (1928)
PANDORA'S BOX (1929) VHS
THE CANARY MURDER CASE (1929)
DIARY OF A LOST GIRL (1929) DVD VHS
PRIX DE BEAUTÉ (1930) VHS
WINDY RILEY GOES HOLLYWOOD (1931)



BOUGIE
2002

CHECK OUT THE 1998 DOCUMENTARY
"LOUISE BROOKS: LOOKING FOR LULU"
ON DVD FROM IMAGE ENTERTAINMENT.
AND VISIT THE LOUISE BROOKS SOCIETY
AT WWW.PANDORASBOX.COM.

PERHAPS IT'S OBVIOUS... BUT...

**WOW!
BLOCKBUSTER
SUCKS SHIT!**

BLOCK BUSTER VIDEO HAS ITS ROOTS IN THE FAMILY-VALUES ENCRUSTED STATE OF TEXAS WHERE IT WAS FARTED INTO EXISTENCE IN 1985.

I'VE HAD A FEW TOO MANY CONVERSATIONS IN THE LAST YEAR ABOUT MOVIES, WHERE THE PERSON I'M TALKING TO WILL MENTION RENTING AT THEIR LOCAL B.B.V.

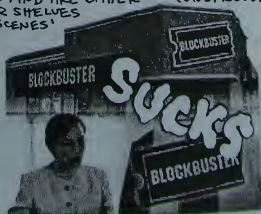
"WELL... IT'S THE CLOSEST. IT'S MORE CONVENIENT!" "YEAH - ONLY BECAUSE THEY'VE RUN ALL THE MOM AND POP STORES OUT THAT HAD BETTER SERVICE, PRICES AND SELECTION - SIMPLY BECAUSE B.B.V. CAN AFFORD MORE ADVERTISING AND BETTER, HIGHER RENTED LOCALS. WELL - I KNOW I'M PREACHING TO THE CONVERTED WITH MOST OF YOU, BUT OBVIOUSLY NOT ALL - SO I'M GONNA TAKE THE TIME AND SPACE TO OFFER UP SOME FIRST HAND ACCOUNTS AND MUSINGS GATHERED VIRTUALLY AT RANDOM FROM THE INTERNET - MOSTLY FROM MESSAGE BOARDS AND PERSONAL WEBPAGES. ENJOY.

"IF BLOCK BUSTERS EDITING OF FILMS IS SOMETHING TO BE SO PROUD OF, WHY DON'T THEY ADVERTISE IT? WHY NOT HAVE A SECTION ON THEIR WEB SITE, OR A BROCHURE, EXPLAINING TO THE PUBLIC WHY THEY CUT THE FOOTAGE FROM THE FILMS THEY DO? BECAUSE THEY KNOW IT'S WRONG, THAT'S WHY. AND THEY KNOW PEOPLE WILL STOP RENTING FROM THEM."

"IN JULY, 1990 SOME 27 FILM MAKERS PUBLISHED AN OPEN LETTER IN THE TRADES DEMANDING A NEW ADULT CLASSIFICATION TO REPLACE THE DREADED 'X', WHICH OF COURSE SPELLS ECONOMIC DEATH WHEN APPLIED TO A NON-PORN FILM. THE RATINGS BOARD REFUSED TO BUDGE, BUT DOWN THE PIPE CAME HENRY AND JUNE. THE FILM HAD BEEN PREDICTABLY RATED X, BUT UNIVERSAL DEMANDED A NEW RATING, OR IT WOULD DISTRIBUTE IT WITH OR WITHOUT THE MPAA'S APPROVAL. THE BOARD UNWILLINGLY RELENTED AND CREATED NC-17. FOR 3 SHORT MONTHS, FILM MAKERS REJOICED AT THE EXISTENCE OF A CATEGORY THAT DENOTED 'SERIOUS' ADULT FILMS. THIS JOY DID NOT LAST LONG. THE REVEREND DONALD WILDMON OF THE AMERICAN FAMILY ASSOCIATION - WHO COULDN'T QUITE FATHOM THE DIFFERENCE BETWEEN NC-17 AND X THREATENED TO BOYCOTT BLOCKBUSTER IF IT DID NOT REMOVE NC-17 FILMS FROM IT'S SHELVES. BLOCKBUSTER SPINELESSLY BUCKLED INSTANTLY TO THE THREAT OF WILDMON'S INSIGNIFICANT BOYCOTT, AND CREATED AN INDUSTRY WIDE DOMINO EFFECT AS THEATER OWNERS AND NEWSPAPERS FOLLOWED SUIT AND REFUSED TO SUPPORT NC-17 FILMS. WITHIN A FEW SHORT MONTHS, NC-17 FOR ALL THE HOOPLA SURROUNDING IT'S CREATION, HAD BECOME AS TARNISHED AS THE 'X', AND REMAINS SO TO THIS DAY"

"HERE ARE SOME OF THE FILMS YOU WILL FIND ARE EITHER BY THEIR ABSENCE FROM BLOCKBUSTER SHELVES OR ARE PRESENT WITH 'OFFENDING SCENES' REMOVED."

BAD LIEUTENANT (1992)
CRASH (1996)
DEAD ALIVE (1992)
FRITZ THE CAT (1972)
HENRY AND JUNE (1990)
HAPPINESS (1998)
IN THE REALM OF THE SENSES (1996)
KIDS (1995)
THE LAST TEMPTATION OF CHRIST (1988)
LOLITA (1997)
MAN BITES DOG (1992)
ORGAZMO (1997)
REQUIEM FOR A DREAM (2000)
TWO GIRLS AND A GUY (1997)"



"WHEN THE BIGGEST VIDEO STORE IN THE WORLD IS REQUESTING THE CENSORSHIP OF THE WORK OF SUCH DIRECTORS AS MARTIN SCORSESE, DAVID CRONENBERG, TODD SOLONZ AND PETER JACKSON, AND ARE RESPONSIBLE FOR THE SELECTIVE EDITING OF SOME OF THE MOST IMPORTANT FILMS OF THE LAST 15 YEARS - THEN I THINK IT'S TIME TO TAKE THE GIANT DOWN A COUPLE OF NOTCHES, AND TAKE YOUR MONEY ELSEWHERE."

"HOW ABOUT THE BLOCKBUSTER DVD EXCLUSIVE OF THE CHRISTOPHER WALKEN FLICK 'THE OPPORTUNISTS'? RELEASED EXCLUSIVELY TO BLOCKBUSTER ON 12/19/00. THIS RENTAL PRICED DVD CARRIES A \$100 PRICE TAG TO PURCHASE! WHAT CRAP! THIS IS HOPEFULLY THEIR LAST EXCLUSIVE RELEASE. OPPORTUNISTS? I'LL SAY."

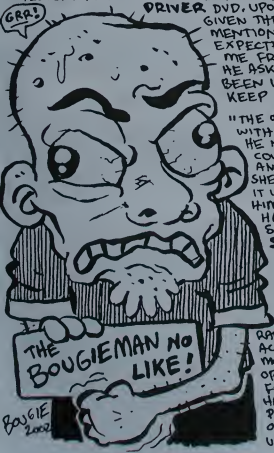
"BLOCKBUSTER RENTAL DVD - BE KIND - REWIND. I'VE SEEN THIS LABEL ON RENTAL DVD CASES AT MY LOCAL BLOCKBUSTER. I ASKED A PERSON WHO WORKED AT BLOCKBUSTER WHY THAT WOULD BE ON THE DVD'S. HE TOLD ME 'DVD'S CAN BE REWINDED, SO PLEASE REWIND IT.' I ASKED THE MANAGER WHY THAT LABEL WOULD BE ON DVD CASES. HE TOLD ME 'DVD'S CAN BE REWINDED LIKE VHS'S, SO PLEASE REWIND IT, IF WE GET A MESSAGE FROM THE CENTRAL HQ. OF BLOCKBUSTER STATING OTHERWISE, WE WILL KEEP THOSE LABELS ON THE DVD CASES'. I EMAILED BLOCKBUSTER REGARDING THE REWINDING OF DVDS, THEY TOLD ME THAT 'MOST DVD PLAYERS HAVE A 'REWIND' BUTTON ON IT, WHAT THAT DOES IS SPINS THE DISC THE OPPOSITE DIRECTION FROM THE DVD SPINS IN PLAY MODE, SO BY SPINNING THE DVD THE OPPOSITE DIRECTION REWINDS THE DVD, IT'S SIMILAR TO THE REWIND FEATURE ON A VCR.' I EMAILED THEM BACK AND TOLD THEM THEY WERE WRONG. BLOCKBUSTER THEN TOLD ME VIA EMAIL 'SIR, YOU ARE VERY WRONG, PLEASE DON'T CONTRADICT WHAT WE SAY, WE KNOW MORE THAN WHAT YOU DO WITH DVD'S AND DVD PLAYERS. PLEASE DON'T EMAIL US REGARDING THIS TOPIC AGAIN'. THEY WERE VERY RUDE WITH THE 2ND RESPONSE."

(ED. NOTE: TRUTHFULLY, I SERIOUSLY QUESTION HOW TRUE THIS LAST STORY WAS. EVEN BLOCKBUSTER CAN'T BE THAT STUPID! CAN THEY..?)

"YESTERDAY I ATTEMPTED TO RENT THE FEATURE - LADEN TAXI DRIVER DVD. UPON ASKING ABOUT THE TITLE, I WAS GIVEN THE 'DRIVER' VIDEO GAME. THEN I MENTIONED MARTIN SCORSESE AND THE EXPECTED BLANK LOOK WAS RETURNED TO ME FROM ACROSS THE COUNTER. THEN HE ASKS ME WHAT MOVIES THE GUY HAS BEEN IN, THINKING HE WAS AN ACTOR. KEEP BLOCKBUSTER AWAY FROM OUR DVDS"

"THE OTHER DAY MY FRIEND WHO I WAS WITH WANTED TO RENT RAGING BULL BECAUSE HE NEVER SAW IT. I LOOKED FOR IT AND COULDN'T FIND IT. I ASKED THE MANAGER AND HE TOLD ME THEY TOOK IT OFF THE SHELF BECAUSE IT WAS 'DATED'. WHAT, IT WAS GETTING STALE?! I THEN ASKED HIM IF THE STORE HAD ANYTHING BY HAYAO MIYAZAKI, WELL, ONCE AGAIN HE SHOT ME DOWN SAYING KIKI'S DELIVERY SERVICE IS THE ONLY ONE THEY CARRY, BECAUSE 'IT'S THE ONLY ONE OF ANY SUBSTANCE'. SO I CAME TO THE CONCLUSION: TO MANAGE BLOCKBUSTER, YOU MUST BE AN IDIOT."

"OCCASIONALLY YOU RUN INTO THAT SAD RARE CREATURE - THE R.B.V. EMPLOYEE WHO ACTUALLY KNOWS SOMETHING ABOUT MOVIES, AND YOU JUST MENTION AMATEUR OR DELICATESSEN, AND THE GUY JUST FALLS AT YOUR FEET WEeping, AND YOU HAVE THE DISTINCT SENSATION OF PULING SOMEONE BACK FROM THE BRINK OF MADNESS BROUGHT ON BY TOTAL, UNRELENTING MENTAL ISOLATION."



TETSUO: THE IRON MAN

★ DESTROY THE FLESH AND
BUILD THE MACHINE ★

I WILL ALWAYS HAVE A SPECIAL PLACE IN MY HEART FOR SHINYA TSUKAMOTO'S 1988 65 MINUTE EPIC SHOT IN BLACK AND WHITE ON 16MM FILM. IT WAS ONE OF THE VERY FIRST "ART" FILMS I EVER SAW, AND THE FIRST LIVE ACTION FILM (BESIDES FOR KURASAWA) FROM JAPAN I EVER LAID EYES ON. TETSUO REALLY CONFUSED AND EXCITED ME, AND REALLY MADE ME THINK ABOUT WHAT WAS POSSIBLE IN THE FILM FORMAT. I'VE DECIDED TO PRESENT TO YOU A CROSS SECTION OF THE MANY REACTIONS TO THIS ENERGY-PACKED CLASSIC - THAT I FOUND FLOATING IN CYBERSPACE. IT MAY NOT HELP YOU TO UNDERSTAND WHAT TETSUO IS - BUT IT MAY PROMPT YOU TO TRY AND FIND OUT FOR YOURSELF.

— BOUGIE

"THIS MOVIE DEFINES WEIRD. THE BASIC STORY IS PURE CYBERPUNK, DEALING WITH A RAGE-ENGULFED SALARYMAN WHOSE BODY HAS BEEN TAKEN OVER BY GRUNGY MACHINERY. THROUGHOUT THE FILM, THE PROTAGONIST IS CONSTANTLY TRYING TO RETAIN HIS HUMANITY WHILE AT THE SAME TIME DEALING WITH AN INSANE MAN WITH A TASTE FOR SCRAP METAL, A PSYCHOTIC WOMAN IN CLASSES, AND BIZZARRE SEXUAL FANTASIES. I COULD NOT HELP BEING SHAKEN A BIT WHEN THE SALARYMAN'S GROIN SPROUTED A DRILL AND HE GROUND HIS GIRLFRIEND INTO SHIT. I HAVE BEEN CHANGED FOREVER, TETSUO IS AN INGENIOUS MOVIE."

— OPTIK MATRIX, DEC. '01

"ANYONE FAMILIAR WITH ANIME WILL RECOGNIZE THIS FOR WHAT IT IS: LIVE ACTION ANIME. NOTHING MORE; NOTHING PROFOUND. THERES NOTHING HERE THAT HASN'T BEEN SEEN FOR YEARS IN SOME OF THE MORE ADULT-THEMED ANIME FROM WHICH IT ISSUED. THATS NOT A PUT DOWN BY ANY MEANS, BUT VERY LITTLE SEPARATES TETSUO FROM SAY, AKIRA, OR GHOST IN THE SHELL, OR NINJA SCROLL."

— POE 426, JAN. '02, USA

"TETSUO SHOULD BE WATCHED WITH NO AGENDA, AS A VISUAL FEAST, AND AS A TIMELY REMINDER THAT THERE ARE ALWAYS NEW DIRECTIONS FOR CINEMA TO TAKE. THE WORD 'EXTREME' HAS NEVER BEEN MORE APPROPRIATE. TETSUO IS HIGHLY RECOMMENDED FOR THOSE WITH STRONG STOMACHS, A DARK SENSE OF HUMOR, AND A PENCHANT FOR CROWENBERG AND (EARLY) LYNCH."

— PORL BROOME MAY 2002

"THIS EXCRUCIATING STUDENTY CLAG COULD ONLY APPEAL TO PSEUDO-INTELLECTUALS. IT'S ONE OF THOSE MOVIES THAT TRIES HARD TO BE AS INCOHERENT AS POSSIBLE SO PEOPLE CAN MISTAKE IT FOR SOMETHING WORTH ANALYSING. IT WAS ERASERHEAD

ALL OVER AGAIN FOR ME. A DEPRESSING, UGLY, BORING SADISTIC MOVIE THAT PROVIDES NOTHING MORE THAN PURE MISERY. TETSUO IS SO PRETENTIOUS THAT WHILE WATCHING IT I ACTUALLY SPROUTED A GOATEE AND STUCK MY HEAD UP MY OWN BACKSIDE. IT'S FOREIGN, BLACK AND WHITE, AND COMPLETELY INCOMPREHENSIBLE. QUICK, EVERYONE! KISS IT'S BUTT!"

MAY 2002
— GRIFF. BRISTOL. U.K.

"I HAVE NEVER BEEN ANYTHING LIKE THIS. IT SHOULD BE BANNED. ALL COPIES OF IT SHOULD BE STORED IN A BANK VAULT AND ONLY PEOPLE WHO COULD PROVE THEY COULD TAKE IT SHOULD BE ALLOWED TO WATCH THEM. IT WAS WHEN I SHOWED IT TO MY FRIEND THAT I FIRST REALIZED HOW DANGEROUSLY SICK THIS MOVIE IS. I'M TALKING ABOUT A GUY WHO HAS SEEN 'BRAIN DEAD' (DEAD ALIVE) OVER 10 TIMES, A GUY WHO RECORDS FAKE TORTURE MOVIES ON WEEKENDS FOR FUN. HE REFUSED TO WATCH THIS MOVIE AFTER MAYBE 20 OR 30 MINUTES

AND IS STILL UPSET WITH ME FOR THE HORRIBLE MEMORIES HE HAS OF WHAT HE SAW. AFTER HIS REACTION I RECONSIDERED THIS MOVIE. IT REALLY IS TERRIBLE. I'M TERRIFIED I DIDN'T NOTICE IT MYSELF. DON'T SEE THIS MOVIE OR YOU WILL REGRET IT."

-SIPPAN. STOCKHOLM, SWEDEN.

"TETSUO IS A VERY DELICATE MOVIE. IT'S DIFFICULT TO SUM UP THE PLOT, SINCE NO TWO VIEWERS UNDERSTAND EXACTLY THE SAME THING, AND MOREOVER, IT SEEMS UNIMPORTANT TO DO SO. TETSUO IS SHORT, DIFFICULT TO FOLLOW, PHYSICALLY AND MORALLY EXHAUSTING BECAUSE OF IT'S GRAPHICAL

AND MUSICAL VIOLENCE AND ABOVE ALL, PAINFUL. SHOT IN WHITE - SATURATED METALLIC, WITH A NEARLY ALWAYS TREMBLING FRAME AND RAPID AND REPETITIVE STOP-MOTION SEQUENCES, THIS MOVIE CONTAINS SCENES OF SUCH WEIRD AND INTENSE PAIN THAT YOU CAN NEARLY FEEL IT. THAT SHOULD SUFFICE TO EXPLAIN WHY THERE ARE USUALLY TWO REACTIONS TO TETSUO: EITHER YOU LOVE IT LIKE AN INTENSE AND TRULY UNIQUE EXPERIENCE, OR YOU CAN'T BEAR IT AT ALL. (ABOVE ALL IF YOU FOLLOW TSUKAMOTO'S ADVICE AND WATCH THE FILM ALONE, WITH MAXIMUM SOUND, AND AS CLOSE TO THE SCREEN AS POSSIBLE!)

-LERVILIO. LILLE, FRANCE. APRIL 2002

"I THINK THIS FILM WAS MEANT TO BE AS CONFUSING AND DISTURBING AS POSSIBLE. I HAVE WATCHED IT 5 TIMES NOW AND I STILL DON'T HAVE A CLUE WHAT IT IS ABOUT, SO I'M JUST GOING TO GIVE UP. THIS FILM IS NOT FOR REPEATED VIEWING. WATCH IT ONCE AND ONLY FOR THE LOVE SCENE, THEN NEVER WATCH IT AGAIN."

-STEVEN ANDERSON. FIFE, SCOTLAND.

"TETSUO IS SO MANY THINGS: A FILM THAT PLAYS LIKE A SCIOLOGISTIC GRAD STUDENT'S THESIS, A LOOK AT BIO-MECHANICAL EXISTENTIALISM AS INTERPRETED BY AN AUTISTIC NIHILIST, AND COMPLETELY AND UTTERLY UNWATCHABLE. THERE REACHES A POINT WHERE IT CEASES TO BE COMMUNICATIVE, AND THE EDITING AND CONSTRUCTION OF THE FILM TAKE ON A TONE OF PURILE NARCISSISM."

-ANAKRONIST. APRIL. 2002

"I WASN'T OFFENDED BY TETSUO, OR SHOCKED, OR PERPLEXED. I WAS BORED. I WAS ALSO SADDENED BY ALL THE WASTED TIME AND EFFORT - OF THE MANY HOURS SPENT BY THAT POOR SCHMO SITTING IN THE MAKE-UP CHAIR, HAVING PIPES AND WIRES AND COILS AND JUNK GLUED TO HIM. A BORING, DISAPPOINTING WASTE OF TIME."

-LWJOSLIN. HOUSTON. TEXAS.

"TETSUO IS THE KING OF ALL WACKED-OUT FUCKS. THE STORY CONCERNING A JUNCTION OF MAN AND MACHINE ATTACKS YOU WITH BIZARRE VISUALS AND EFFECTS. DEFINITELY NOT BORING, BUT AT THE SAME TIME, STRONG STOMACHS ARE REQUIRED TO GET THROUGH ALL THE REVOLTING SCENES OF VIOLENCE AND BIZARRE SEX."

-SICK BOY 420XXX, BUFFALO NY.

"IT'S DIFFICULT FOR ME TO UNDERSTAND, LET ALONE EXPLAIN WHY I LIKE SHINYA TSUKAMOTO'S MOVIES SO MUCH. THEY REALLY AREN'T MUCH MORE THAN DISEASED CINEMATIC PRANKS, BUT THERE'S SOMETHING UNSPEAKABLY BEAUTIFUL ABOUT THEM. SEEING A TSUKAMOTO FILM FOR THE FIRST TIME IS A SINGULAR EXPERIENCE - EITHER YOU'LL VOMIT, OR YOU'LL GO OUT AND BUY ALL HIS FILMS. SOME OF YOU WILL DO BOTH. - JOSH LEMAN. BOULDER, CO.

"ALL I CAN SAY IS 'wow'. THROUGHOUT THIS FILM I WAS SO THOROUGHLY AMAZED, TO THE POINT OF SHOCK. IT'S VERY RARE THAT I AM SO ENTRANCED BY A NEW IDEA LIKE THIS. I THINK I'M GONNA HAVE TO GO LAY DOWN NOW

- MATT DEADP. LIVERPOOL, UK.
APRIL, 1999

"MAN, THIS WAS SO FREAKY - I WAS DRIVEN INSANE BY IT. IF YOU'RE SQUEAMISH, YOU MAY DIE OF FRIGHT, IF YOU'RE A WEIRDO, YOU'LL LOVE THIS. IF YOU ARE FAINT OF HEART YOU'LL HAVE A HEART ATTACK. THIS ALSO HAS A ROCKIN' METAL CACOPHONY SOUNDTRACK."

- GUILALA. BRIDGEWATER MA, USA.

"I CAN NEVER BE SURE THAT I'VE ACTUALLY SEEN THIS ONCE IT'S OVER. IT'S MORE LIKE A SERIES OF FEVERISH, METALLIC IMAGES INJECTED DIRECTLY INTO YOUR BRAIN WITH A LARGE BORE NEEDLE. THE FIRST TIME I WATCHED THIS, I COULDN'T DISCERN THE FAINTEST WHIFF OF A PLOT. HOWEVER, AFTER SPENDING SOME TIME ON THE INTERNET, IT BECAME CRYSTAL CLEAR. TO TRY TO SUMMARIZE HERE WOULD ONLY MAKE ME SOUND LIKE A LUNATIC, AND WOULD GIVE NO REAL IDEA OF WHAT GOES ON DURING THE COURSE OF THE FILM.

- SAM LOWRY. NEW ORLEANS
FEB. 1999. LA, USA.

"I GOT THIS MOVIE BY ACCIDENT. I HAD ORDERED WHAT I THOUGHT WAS A PETE TOWNSHEND CONCERT VIDEO AND I GOT THIS INSTEAD. I SEEN SOME WEIRD JAPANESE STUFF BEFORE, BUT THE STUFF THAT HAPPENS TO TETSUO MAKE ASSIMILATION BY THE BORG LOOK LIKE A DAY AT THE TOPLESS BEACH."

- THE CARNIVORE

BY A CAR WITH SENSUAL HEAD-LIGHTS. THEN THE DRIVER OF THIS CAR IS MADE CONTAMINATE BY NONORGANIC CELLS AND GRADUALLY BECOMES A MACHINE. THE KIND IS TRASH METAL AND VCD IS VERY GOOD QUALITY IN SPITE OF ILLEGAL SUBTITLES."

- CINEMASIE. HONG KONG

SHINYA TSUKAMOTO FILMOGRAPHY

ADVENTURE OF DENCHU KOZO (1987), TETSUO: THE IRON MAN (1988), HIRUKO THE GOBLIN (1990), TETSUO II BODY HAMMER (1992), TOKYO FIST (1995), BULLET BALLET (1998), GEMINI (2000).

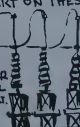
AVAILABLE ON DVD

TETSUO: THE IRON MAN (1988), TETSUO II BODY HAMMER (1992) AND TOKYO FIST. (1995)

REBECCA DART DID THE ART ON THESE 3 PAGES. SHE GETS OFF ON POWERLINES,

THIS ARTICLE IS DEDICATED TO BRIAN COTTS, SINCE WHEN I ASKED HIM WHAT HE WANTED TO SEE IN C.S. HE SAID: "TETSUOOO!!!!!!"

SUBSTATIONS, AND VARIOUS INDUSTRIAL POWER CONVERTERS. SEND HER PHOTOS OF THESE, AND SHE'LL DO YOU AN ORIGINAL PIECE OF ART. (SEND TO ADDRESS ON INSIDE COVER.)



★ END

DARKTOWN STRUTTERS (1975)

DIRECTED BY WILLIAM WITNEY. STARRING TRINA PARKS, ROGER E. MOSLEY, (FROM MAGNUM P.I.) NORMAN BARTOLD. (AKA: "GET DOWN AND BOOGIE")

HOW DOES ONE DESCRIBE SOMETHING LIKE NEW WORLD'S **DARKTOWN STRUTTERS**? IT'S UNLIKE ANYTHING I'VE EVER SEEN -- SORT OF LIKE THE **MONKEES** MEET **FOXY BROWN**. DESCRIBING THE PLOT DOESN'T REALLY DO IT JUSTICE, BUT I'LL TRY. **SYREENA** (PARKS), LEADER OF AN ALL GIRL MOTORCYCLE GANG CALLED THE **DARKTOWN STRUTTERS** WHO WEAR OUTRAGEOUS SKINTIGHT SEQUINED OUTFITS, TEARS DOWNTOWN L.A. UPSIDE DOWN LOOKING FOR HER MOTHER **CINDERELLA**, WHO DISAPPEARED WHILE WORKING AS A MAID IN A COTTON CHAIN OF SKY HOG BARBECUE RESTAURANTS THAT SERVE RIBS AND WATER-MELON. AND I DO MEAN "PLANTATION", COMPLETE WITH HIGH WHITE PILARS ON THE PORCH AND SLAVES PICKIN' COTTON IN THE FRONT YARD. IT TURNS OUT **CINDERELLA** IS JUST ONE OF SEVERAL PROMINENT BLACK CITIZENS WHO HAVE BEEN KIDNAPPED BY **CROSS** FOR THEIR DNA.

Y'SEE, THE COLONEL'S BUILT A GIANT CLONING MACHINE IN THE CAVERNOUS DUNGEON BELOW HIS MANSION SO HE CAN DUPLICATE THE BLACK LEADERS AND PROGRAM THEM TO VOTE FOR HIM IN THE UPCOMING ELECTION. MEANWHILE, A SQUAD OF RACIST WHITE COPS DRIVE AROUND IN A BLACK-AND-WHITE CLOWN CAR SHOOTING AT BLACKS, **SYREENA'S** KUNG-FU-KICKIN' BROTHER TRASHES HIS OWN HOUSE, AND EVERYONE TAKES TIME OUTS TO PARTICIPATE IN RANDOM SONG-AND-DANCE NUMBERS.



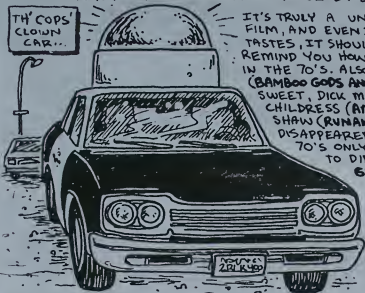
THE **DARKTOWN STRUTTERS** IN ALL THEIR SEQUINED AND HELMETED GLORY.

PERHAPS WHAT'S MOST AMAZING ABOUT **DARKTOWN STRUTTERS** IS THAT IT WAS WRITTEN, PRODUCED AND DIRECTED BY WHITE MEN. IT WAS THE FINAL FILM FOR 60-YEAR-OLD DIRECTOR WITNEY, WHO CUT HIS TEETH ON REPUBLIC SERIALS IN THE 1930'S. PRODUCER **GENE CORMAN** (ROGER'S BROTHER) AND YOUNG WRITER **GEORGE ARMITAGE** (PRIVATE DUTY NURSES) WERE VETERANS OF THE LOW-BUDGET DRIVE-IN SCENE, BUT NONE OF THEM HAD EVER DONE ANYTHING QUITE THIS OUTRAGEOUS BEFORE. WILD CLOTHES, NON-SEQUITURS, POLITICALLY INCORRECT RACIALLY-CHARGED HUMOR, GOOFY SOUND EFFECTS AND FUNKY MUSIC FLY FAST AND FURIOUS IN THIS BOLD LIVE-ACTION CARTOON. I FOUND MUCH OF THE SLAPSTICK TO BE TOO JUVENILE FOR MY TASTES, BUT I ADMIRE THE FILMMAKERS FOR BEING UNAFRAID TO TRY ANYTHING TO SEE WHAT STICKS. THE CAST, LED BY THE LOVELY **PARKS** (ONE OF SEAN CONNERY'S BIKINI-CLAD ANTAGONISTS IN **DIAMONDS ARE FOREVER**) IS JUST AS BOLD, LEAPING INTO THEIR ROLES WITH RECKLESS ABANDON; THEIR ENERGY IS CERTAINLY INFECTIOUS.

DARKTOWN STRUTTERS IS THE KIND OF MOVIE WHERE THE HEROINE STOPS HER

SEARCH OF AN UNDERGROUND DUNGEON TO LISTEN TO THE PHILADELPHIA SOUL GROUP THE DRAMATICS DO THEIR TOP TEN HIT "WHATCHA SEE IS WHATCHA GET" IN AN ADJOINING CELL, AND WHERE A MIDDLE-AGED WHITE POLICEMAN - DRESSED IN DRAG AND BLACKFACE TO CAPTURE A RAPIST, IS SHOT TO DEATH IN HIS OWN STATION HOUSE BY BIGOTED COPS.

TH' COPS'
CLOWN
CAR...



IT'S TRULY A UNIQUE EXPERIENCE - THIS FILM, AND EVEN IF IT'S NOT TO YOUR TASTES, IT SHOULD STILL BE SEEN JUST TO REMIND YOU HOW CRAZY MOVIES COULD BE IN THE 70'S. ALSO WITH SHIRLEY WASHINGTON (BAMBOO GODS AND IRON MEN), BETTY SWEET, DICK MILLER, MILT KOGAN, ALVIN CHILDRESS (AMOS AND ANDY) AND STAN SHAW (RUNAWAY). WRITER ARMITAGE DISAPPEARED FROM FILMS AFTER THE 70'S ONLY TO POP UP IN THE 90'S TO DIRECT MIAMI BLUES AND GROSSE POINT BLANK.

WILLIAM WITNEY PASSED AWAY RECENTLY (MARCH 2002) AT THE AGE OF 86.

REVIEW BY: MARTY MCKEE. 2002 ©

LIQUID SKY (1983) DIRECTED BY SLAVA TSUKERMAN

I REMEMBER READING A REVIEW OF THIS IN HEAVY METAL BACK IN THE EARLY 80'S WHEN THEY DID MUSIC, VIDEO GAME AND MOVIE REVIEWS - AND THINKING IT SOUNDED SO WILD! MIND YOU - I WAS 13 YEARS OLD - SO AT THAT POINT X-MEN COMICS SEEMED "WILD!" - SO I SHOULD HAVE ASSUMED LIQUID SKY WAS EQUALLY INANE BEFORE I SAW IT.

STARRING ANDROGYNOUS FASHION MODEL ANNE CARLISLE, LIQUID SKY IS A NEW WAVE, HIGH FASHION, DRUG AND SEX SCI-FI SPECTACULAR TAKING PLACE ON THE SEAMIER SIDE OF THE 80'S NEW YORK DRUGGY CLUB SCENE. THIS MIGHT SOUND PRETTY COOL, BUT ACTUALLY IT'S NOT. I HAVE A BAD FEELING THAT THIS WAS MADE BY THE SAME PSEUDO-HIP PRETENSION - ADDLED ART-FAGS THAT IT DEPICTS.

THE PLOT DETAILS A SPACESHIP (SEEMINGLY A DINNER PLATE?) THAT LANDS ON A LOWER MANHATTAN PENTHOUSE TO FEED OFF A CHEMICAL IN THE BRAIN TRIGGERED BY HEROIN AND ORGASMS.

CARLISLE PLAYS DUEL ROLES AS MARGARET AND JIMMY. I COULDN'T STOP STARING AT HER FROZEN UPPER LIP AND MILKY GREY TEETH. THE SCRIPT MAKES WILD AND SILLY STATEMENTS ABOUT DRUGS THROUGHOUT HISTORY, SEXUALITY, AND THE MEANING OF LIFE. "ALL OF YOUR COSTUMES, THEY'RE JUST PARTICIPATION IN SOME KIND OF PHONY THEATER." HEH, AND THEN THERE'S THIS GEM THATS AN UNINTENTIONAL TRIBUTE TO THE SCREEN-WRITING OF MR. ED WOOD: "YOU'RE NOTHING. YOU'RE NOBODY. YOU'RE NOTHING, YOU'RE NOTHING." HEY, JUST WHAT ARE YOU TRYING TO SAY?!

THIS MIDNIGHT MOVIE HAS QUITE A CULT FOLLOWING WHO MAKE A BIG DEAL OUT THE FACT THAT IT'S RETRO NEW WAVE FASHION AND ARTSY BULLSHIT ABOUT DRUG CULTURE AND ANDROGYNOUS BEAUTY IS COOL AND BEFORE IT'S TIME. WHOOPDEE-SHIT. THE ACTORS CAN'T ACT AND THE SCRIPT IS SO POMPOUS AND OVERWROUGHT I HAD A HARD TIME WATCHING THE SCREEN BECAUSE I WAS ROLLING MY EYES SO MUCH. A LITTLE SENSE OF HUMOR WOULD HAVE GONE A LONG WAY TOWARDS MAKING THIS SOMEWHAT DESERVING OF ITS CULT STATIS.

-BOUGIE



HI! I'M ROBIN'S CAT, DOCTOR NUGGET! ROBIN NEGLECTED TO MENTION THAT WHEN HE RENTED LIQUIDSKY FROM THE LIBRARY, HE RETURNED IT TO A VIDEO RENTAL STORE! HA HA, WHAT A FUCKING KNOB! HA HA HA HA HA! HE'S SO STUPID! HA HA HA HA HA HA HA HA!

CINEMA SEWER TALKS TO RALPH BAKSHI

HE HAS CALLED HIMSELF "THE MOST RIPPED OFF CARTOONIST IN THE HISTORY OF THE WORLD". (R. CRUMB MIGHT HAVE SOMETHING TO SAY ABOUT THAT)

HE'S RALPH BAKSHI, AND IN HIS 70'S HEYDAY, HE WAS ANIMATIONS BAD BOY, AND POSSIBLY THE MOST CREATIVE ANIMATOR OF HIS TIME.

AT THE VIRGINAL AGE OF 19 RALPH FOUND A WEEKLY PSYCHEQUE AT THE OLD TERRYTOONS STUDIO. TEN YEARS LATER, HE PRODUCED HIS OWN FEATURE LENGTH ANIMATED FILM BASED LOOSELY ON THE WORK OF ROBERT CRUMB, FRITZ THE CAT.

BAKSHI'S REP PROCEEDS HIM. BORN AND RAISED IN THE TOUGH SECTION OF BROOKLYN, I HAD HEARD THAT RALPH WAS TRICKY TO GET ALONG WITH, AND ABRASIVE. SO I EMAILED HIM TO FIND OUT FOR MYSELF.

HEY RALPH...ONE OF MY FAVORITE ASPECTS OF YOUR THEATRICAL OUTPUT WAS HOW PERSONAL AND FEARLESS THEY WERE. DID YOU HAVE TO GRIND IT OUT WITH THE STUDIOS OR BACKERS TO FIND A WAY TO PUT YOUR OWN PERSONAL STAMP ON YOUR FILMS?

It was very hard. There were fights. Bloodletting. Law suits. You'll never work in this town again, etc. It wasn't that bad.

I WAS REALLY EXCITED TO FIND OUT THAT YOU WORKED ON ROCKET ROBIN HOOD PRIOR TO YOUR MORE FAMOUS STINT WORKING ON THE OLD SPIDERMAN CARTOON. R.R.H. WAS IN ALL HONESTY, A PIECE OF SHIT - BUT IT'S SO INGRAINED INTO MY CHILDHOOD MEMORIES, I FEEL THE NEED TO THANK YOU FOR IT.

That piece of shit was in production in Canada, and I was called in to save the day. I made a bigger piece of shit, and everyone smiled. I left Canada under the cover of darkness.

I READ THAT YOU REALLY LOOKED UP TO A FELLOW

→ CONT.

R. BAKSHI FILMOGRAPHY

FRITZ THE CAT (1972)
HEAVY TRAFFIC (1973)
COONSKIN (AKA STREETFIGHT) (1974)
WIZARDS (1977)
LORD OF THE RINGS (1978)
AMERICAN POP (1981)
HEY GOOD LOOKIN' (1982)
FIRE AND ICE (1983)
COOL WORLD (1992)

A GENEROUS HELPING OF BOSOM IN COONSKIN (1974)

ANIMATOR NAMED JIM TYER, AND THAT YOU QUOTED HIM AS SAYING "STOP WORRYING. EVERYTHING MOVES, SO PUT IT DOWN" I THOUGHT THAT WAS A PRETTY GREAT QUOTE IN RELATION TO AN INDUSTRY THAT SEEMS SO UPTIGHT, REGIMENTAL AND DEVOID OF CREATIVITY.

Jim was a jazz musician using animation as his instrument. He was a W. C. Fields clone whose love of animation and realization that it was just a cartoon freed him and me from the pretention of mediocre cartoonists. He is my hero.

I'M SURE YOU'VE BEEN ASKED THIS BEFORE, BUT DO YOU HAVE ANY INTEREST IN COMPLETING YOUR ANIMATED LORD OF THE RINGS SERIES?

I filmed 2 hours and ten minutes, it was a good place for a rest.

UH... I GUESS I'LL TAKE THAT AS A "NO"... I'D REALLY LIKE TO HEAR AN AUDIO COMMENTARY BY YOU ON ONE OF YOUR FILMS. DID MGM OR ANY OF THE OTHER COMPANIES THAT PUT OUT YOUR FILMS CONTACT YOU ABOUT THE POSSIBILITY OF DOING ONE?

NO! They're afraid of me.

HEH! A COMMENTARY WOULD HAVE BEEN ESPECIALLY KICK-ASS ON AMERICAN POP. IT'S MY PERSONAL FAVORITE OF ALL YOUR FILMS. WHY WAS THE FILM UNAVAILABLE FOR SO MANY YEARS? DO YOU LOOK BACK AT IT WITH FOND MEMORIES?

Columbia hadn't bought the music rights for other than theatrical release. I love American Pop.

AND WITH THAT — HE WAS GONE. I KNOW IT'S A SHRIMPY LITTLE INTERVIEW. BUT IT WAS THE MOST I COULD GET OUTTA HIM. WHAT CAN I SAY? HERE'S A SHORT REVIEW OF HEAVY TRAFFIC TO FINISH OFF THE PAGE:

HEAVY TRAFFIC (1973)

ORIGINALLY INTENDED TO BE A CARTOON ADAPTATION OF HUBERT SELBY'S NOTORIOUS NOVEL, **LAST EXIT TO BROOKLYN** BEFORE NEGOTIATIONS FELL THROUGH, THIS HIGHLY WATCHABLE FEATURE RANKS AMONG BAKSHI'S BEST.

FROM
WIZARDS
(1977)



THE CENTRAL CHARACTER IS MICHAEL, A YOUNG CARTOONIST WHO LEAVES HOME IN A HUFF AND ENGAGES HIS ITALIAN FATHER AND JEWISH MOTHER BY GETTING HIS FREAK ON WITH A BLACK GIRL. MICHAEL IS CLEARLY MEANT TO BE BAKSHI HIMSELF, AND RALPH HAS SINCE GONE ON RECORD TO SAY THAT FILM IS SO PERSONAL THAT THE PORTRAYAL OF MICHAEL "FRIGHTENS" AND "EMBARRASES" HIM.

RACIALLY CHARGED, UNCOMPROMISINGLY BLEAK, AND SOMEWHAT SEXY AND VIOLENT, **HEAVY TRAFFIC** WAS ORIGINALLY GIVEN AN X-RATING, BUT WAS LATER CUT INTO THE R-RATED VERSION TO RECIEVE PROPER DISTRIBUTION.

WHAT'S IN THE FUTURE FOR BAKSHI?

WELL, AFTER HIS 1992 FILM **COOL WORLD** FLOPPED, BAKSHI LEFT ANIMATION TO BECOME A PAINTER. YOU CAN VIEW HIS PAINTINGS AT:

② WWW.RALPHBAKSHI.COM

☆ END

FIRST TIME TOGETHER
ON ONE BIG, SPICY SHOW!



GHOST WORLD

2001

DIRECTED BY:
TERRY ZWIGOFF

WRITTEN BY:
DAN CLOWES
TERRY ZWIGOFF

REVIEWED BY:
ROBIN BOUGIE



BEWARE OF ME, THE REVIEWER, IF NOT MOST REVIEWERS OF THIS FILM. HOW CAN I, A GEEKY 29 YEAR OLD LOSER ENTHRALLED BY MY DOPEY POP CULTURE OBSESSIONS NOT BE ENCHANTED BY A FILM THAT SHOWS A SCHMUCK KINDA LIKE ME IN A COMPLEX RELATIONSHIP WITH A DANGEROUSLY WHIP-SMART NERD-CHIC GIRL WITH GLASSES, TREMENDOUS ARTISTIC TALENT, AND A NICE BIG SPANKABLE BUTT? THOSE OF YOU WHO KNOW ME, KNOW THIS DESCRIPTION JUST AS ACCURATELY DESCRIBES MY FANTASTIC WIFE, REBECCA WHO I IDOLIZE AND LUST AFTER.

SO I'M JUST SAYING.... BEWARE: I'M NOT FAR ENOUGH REMOVED FROM THIS TO BE AN UN-BIASED REVIEWER. (BUT I'M GOING TO TRY.)

AS PLEASING AS GHOST WORLD IS TO IT'S CREATORS, (ALSO PAST-THEIR-PRIME MISANTHROPIC GEEKS WITH POP CULTURE OBSESSIONS) NERDY CRITICS, AND TO AUDIENCES BOTH MALE AND FEMALE, THOSE WHO READ THE ORIGINAL GRAPHIC NOVEL MIGHT FEEL AS IF SOME SLIGHT BUT IMPORTANT SWITCHEROO HAS TAKEN PLACE.

IN THE ORIGINAL COMIC - THE STORY REVOLVES AROUND THE FRIENDSHIP OF ENID (THE SERIOUSLY CUTE THORA BIRCH WHO WEARS 9 OR 10 DIFFERENT FRAMES OF GLASSES - MAKING THE FILM THE MUST-SEE GLASSES FETISH FILM OF THE DECADE!) AND BECKY. (PERWY-BREASTED SCARLETT JOHANSSON WITH HER SCRATCHY-SEXY VOICE-ARROW!) SEYMOUR (STEVE BUSCEMI - IN THE LIFETIME - IN A LIFETIME OF GREAT ROLES, HE'S EQUALLY HOT IN HIS NERDY WAY) IS JUST A THROWAWAY CHARACTER WHO I THINK APPEARS IN ONE OR TWO PANELS. IN GHOST WORLD THE MOVIE, IF IT'S NOT ENID AND SEYMOUR ON SCREEN, IT'S JUST ENID, FUCKING UP HER JOB OPPORTUNITIES, GOING TO ART CLASS, OR DANCING IN HER ROOM, AND FINALLY - AS ALMOST AN AFTERTHOUGHT, IT'S ENID AND BECKY.

TO FANS OF THE COMIC - THIS IS JARRING, AND PERHAPS A CAUSE FOR ALARM, BUT ALLOW ME TO STEP IN WITH MY BIASED SELF AND CHILL YOU THE FUCK OUT.

THE COMIC AND THE FILM DO NOT HAVE TO BE IDENTICAL. THIS IS A RETELLING, OR PERHAPS A REIMAGINING OF THE ORIGINAL COMIC. IT MUST BE JUDGED ON IT'S OWN MERITS. JUST LIKE THE ORIGINAL COMIC, GHOST WORLD THE MOVIE ACCURATELY, PAINFULLY AND BRUTALLY SHOWS THE WAY IN WHICH A LONGTIME FRIENDSHIP CAN GROW STEADILY APART - AND IT USES THE NEW SEYMOUR CHARACTER TO HELP DRIVE THE POINT HOME IN A FASCINATING WAY.

LIKE A COMPLEX PERSONALITY, GHOST WORLD REVEALS IN ITS DIFFERENT FACES. IT'S A COMEDY, A RELATIONSHIP BASED DRAMA, AND AMAZINGLY - A COLLECTION OF FOUND ART. JUST AS ENID DISCOVERS THE DARKIE-STEREOTYPE "COON CHICKEN" ADVERTISING ART AND TAKES IT TO CLASS - ZWIGOFF FINDS HIS ASTONISHING OPENING NUMBER, A CLIP FROM A 1965 BOLLYWOOD ROCK N' ROLL MOVIE CALLED GUMNAAM (THAT ROCKED MY FUCKING ASS OFF) AND PRESENTS IT TO THE VIEWER AS IF IT



WERE SOME INCREDIBLE THRIFT SCORE HE JUST HAD TO SHOW YOU.

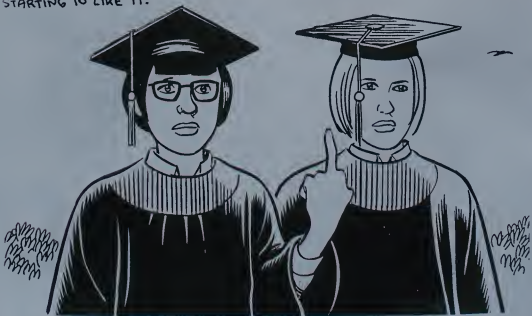
TRULY, ZWIGOFF IS MORE LIKE A BEST FRIEND WHO WANTS TO SHARE HIS 'COOL SHIT' WITH YOU, AGAIN - HAVING SO MUCH IN COMMON WITH THE SEYMOUR CHARACTER THAT IT STARTS TO SEEM A LITTLE CREEPY. "I'VE BEEN COLLECTING THIS STUFF FOR 30 YEARS" ZWIGOFF TOLD JONATHAN CAPE, "SO I HAVE SOME BEAUTIFUL PIECES THAT I WANTED TO FEATURE. THEY'RE BREATH-taking DESIGN-WISE, AND THEY SHOW IMPORTANT ASPECTS OF THE CHARACTER'S PERSONALITY. BUT THEN YOU CAN'T CLEAR IT, AND YOU WIND UP SHOOTING SOME GENERIC THING YOU CAN RENT AT A PROP HOUSE."

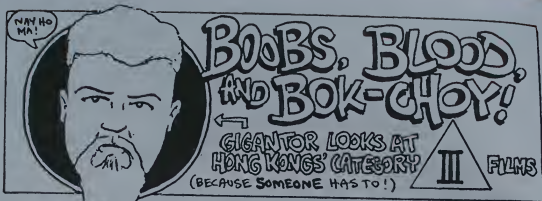
THE MINDSET OF THE OBSESSIVE NERD COLLECTOR IS SO ACCURATELY AND WITILY CAPTURED IN THE SCRIPT, ONE CAN'T HELP BUT NOTICE THAT IT WAS AN ASPECT THAT WAS MOSTLY NONEXISTANT IN THE COMIC, SOMETHING DAN CLOWES HIMSELF HAS NOTED. "TERRY LIVED IN THIS WORLD OF RECORD COLLECTING, THAT'S WHAT HE DID FOR A LIVING FOR YEARS" HE SAYS. "IT'S SUCH A GREAT THING TO USE - THE KIND OF SPECIFIC WORLD YOU NEVER SEE IN A MOVIE."

YEAH - UNLESS IT'S A TERRY ZWIGOFF MOVIE. CRUMB, ZWIGOFF'S 1994 LABOR-OF-LOVE ABOUT BEST FRIEND/UNDERGROUND CARTOONIST LEGEND ROBERT CRUMB IS ONE OF THE HIGHEST GROSSING AND MOST BELOVED DOCUMENTARIES IN HISTORY, AND HAS MUCH OF IT'S RUNNING TIME WITH A DIRECT FOCUS ON CRUMB'S RECORD COLLECTION AND HIS OBSESSION WITH THE PAST. (YET ANOTHER CHARACTER WITH A DIRECT LINK TO THIS GEEK LEXICON I REFUSE TO SHUT UP ABOUT.) IT WAS RECORD COLLECTING THAT ORIGINALLY LED ZWIGOFF HIMSELF TO CINEMA WHEN HE DECIDED TO MAKE HIS FIRST DOCUMENTARY (DESPITE ANY FORMAL TRAINING OR RESOURCES) ABOUT OBSCURE MUSICIAN HOWARD 'LOUIE BLUIE' ARMSTRONG.

DIE-HARD FANS OF CLOWES' ORIGINAL VISION COULD MAKE THE CASE THAT ZWIGOFF HOTWIRED CLOWES' STORY, TOOK IT OUT FOR A JOYRIDE AND SMASHED INTO THE RECORD COLLECTING, THE SEYMOUR CHARACTER AND LEFT IT PARKED ON DAN'S FRONT LAWN WITH MOST OF THE BECKY CHARACTER BROKEN OFF THE GRILL. BUT I THINK BIZARRE AND RIDICULOUS ANALOGIES LIKE THESE SHOULD BE LEFT TO CREATORS OF MOVIE FAN-ZINES AND PERHAPS THE CRIMINALLY INSANE. (ROBIN EXPLAINS THE JOKE BY NOTING THAT HE FITS INTO BOTH CATAGORIES LIKE A PAIR OF COMFY UNDERWEAR. READER TELLS ROBIN TO "SHUT THE HELL UP" AND THROWS DOWN ZINE IN DISGUST. REBECCA TAKES NOTE THAT HER HUSBAND HAS BEGUN WRITING ABOUT HIMSELF IN THE 3RD PERSON AND LOOKS FOR NEAREST EMERGENCY EXIT.)

I FEEL A STRANGE SENSE OF JOY AND VINDICATION WHEN I WATCH GHOST WORLD, LIKE IT WAS MADE SPECIFICALLY FOR ME AND MY KIND. I'M NOT SURE I'VE EVER BEEN ABLE TO SAY THAT BEFORE. IT'S A WIERD FEELING, BUT I'M STARTING TO LIKE IT.





DURING ONE OF MY DAILY PHONE CALLS FROM MY PAL GIGANTOR (ONE OF THE ORIGINAL FANS OF C.S. - THE DUDE BOUGHT #1 WHEN IT FIRST CAME OUT!) M'MAN COYLY SUGGESTED THAT PERHAPS A REGULAR FEATURE FOR THE PUBLICATION SHOULD BE A REVIEW SECTION FOR H.K. CATEGORY 3 FILMS (THE NASTY STUFF). "BE MY GUEST" SAYS I. SO HERE'S HIS 1ST INSTALLMENT:

RED TO KILL (1994) DIR. BILLY TANG

THIS GRAND DADDY OF HK EXPLOITATION FILMS IS A RETARD RAPEFEST GUARANTEED TO EVEN MAKE YOU JADED ASSHOLES OUT THERE CRINGE AND WINCE. WHY MOVIES SUCH AS SEX AND ZEN AND EROTIC GHOST STORY HAVE RISEN TO BECOME SUCH WELL KNOWN CULT CLASSICS WHILE THIS FILM HAS REMAINED VIRTUALLY UNKNOWN IS BEYOND ME. A SERIAL RAPIST TARGETS RETARDED GIRLS IN AN APARTMENT BUILDING THAT HOUSES "THE CENTER FOR THE MENTALLY CHALLENGED". THE OTHER TENANTS OF THE BUILDING ARE CONVINCED ONE OF THE MALE 'TARDS IS RESPONSIBLE, AND WHEN THE REAL CULPRIT IS CAUGHT, THE COURTS FAIL TO CHARGE HIM, AND HE'S BACK IN BUSINESS. MERE WORDS CANNOT EXPLAIN THE SICKENINGLY EXPLOITIVE NATURE OF THIS MOVIE. ANYONE I KNOW WHO HAS SEEN IT, HAS SUFFERED FROM BAD CASES OF PERISTALSIS.

DAUGHTER OF DARKNESS (1993) DIR. IVAN LAI (AKA: KAI MING LAI) (AKA: LAI GAI MING)

GREAT GOOGILY-MOOGILY, WHAT'S WRONG WITH THIS FAMILY!? THIS GANG MAKE THE BUNDY'S LOOK LIKE THE CLEAVERS. THIS MOVIE IS THE EPIDOMY OF WHAT I CALL THE "HONG KONG SPECIAL" FORMULA. THIS FORMULA IS MADE UP OF EQUAL PARTS SILLY/INAPPROPRIATE COMEDY AND HORRIFIC SHOCKS. WHAT? YOU WANT AN EXAMPLE? HOW ABOUT THE SCENE OF THE COPS SQUEEZING THE DEAD GIRLS' BREASTS, AND TAKING GOOFY PICTURES OF CORPSES AT THE SCENE OF THE CRIME IN FUNNY POSES? BUT WHAT THIS FILM IS AT ITS HEART IS A DARK AND TWISTED RETELLING OF CINDERELLA. MAK WEI FONG IS A GIRL WHO IS MENTALLY, PHYSICALLY, AND SEXUALLY ABUSED BY HER SADISTIC FAMILY, WITH THE LIONS SHARE OF THE ABUSE COMING FROM HER INSANE FATHER. PLAYED WITH DEMENTED FERVOR BY HUGO NG. AFTER THIS - YOU'LL NEVER LISTEN TO "ROW, ROW, ROW YOUR BOAT" WITHOUT BLUSHING EVER AGAIN.

BROTHER OF DARKNESS (1994) DIR. BILLY TANG

EXCEPT FOR THE SAME CAST MEMBERS - THERE IS LITTLE RELATION TO DAUGHTER OF DARKNESS. UPSET THAT THEIR FIRST SON IS A COMPLETE FUCKER, A COUPLE DECIDE TO TRY AGAIN, AND ADOPT ANOTHER ONE, THUS GIVING THEM THE GOOD SON - AND THE FUCKING ASSHOLE SON FROM HELL. I MEAN - THIS GUY IS EVIL. AFTER A CHILDHOOD OF TRAUMATIZING HIS BROTHER SO MUCH THAT THE POOR BASTARD CAN'T EVEN HAVE SEX, HE BEATS ON HIS OWN KID, SELLS HIS WIFE, RAPES HIS BROTHERS GIRLFRIEND ABUSES HIS MOTHER AND PUSHES HER TO THE EDGE OF A MENTAL BREAKDOWN. FINALLY, THE GOOD SON FIGHTS BACK, BUT IS IT TOO LATE?? IN NO WAY AS GOOD AS DAUGHTER OF DARKNESS, BUT STILL WORTH WATCHING.

HOW THE RATINGS WORK:

HONG KONG	I	II	II B	III
N. AMERICA	G	PG	R	NC-17
KOREA	G	12+	15+	18+
JAPAN	G	PG-12	R-15	R-18

HUMAN PORK CHOP (2000) DIR: BENNIE CHAN

THERE'S A SECRET IN MY SOUP (2000) CHI GEN YANG

I'VE LISTED THESE TWO MOVIES TOGETHER BECAUSE THEY ARE PRETTY MUCH THE SAME THING, BEING AS THEY ARE BOTH CLOSELY BASED ON THE INFAMOUS 'HELLO KITTY MURDER' THAT HAPPENED IN LATE 1999. IN BOTH THE ACTUAL CASE AND THE TWO FILMS A DOWN AND OUT GIRL IS INVITED TO STAY IN A JUNKIE AND PROSTITUTION DEN UNTIL SHE GETS BACK ON HER FEET. SHORTLY AFTER ARRIVING SHE STEALS SOME MONEY AND A FANCY LIGHTER. UNABLE TO PAY THE MONEY BACK ONCE CAUGHT, THE RESIDENTS OF THIS DEN OF INIQUITY BRUTALLY BEAT HER, BURN HER WITH MELTED PLASTIC, FORCE HER TO EAT TURDS, PISS ON HER, AND ABUSE HER FOR DAYS ON END UNTIL SHE CAN'T TAKE IT ANY MORE AND PASSES AWAY. SO WHAT TO DO WITH HER DEAD BODY? CHOP IT UP AND EAT IT, AND HIDE HER SKULL IN A HELLO KITTY DOLL! AND THAT'S JUST WHAT THEY DID, SICK FUCKERS. T.S.I.M.S. SEEMS TO BE THE MORE POPULAR OF THE TWO, (IT'S THE BOUGIEMAN'S FAVORITE IF HE HAD TO CHOOSE) BUT THE MORE ENJOYABLE CHARACTERS AND REALISTIC SHIT EATING MAKE HUMAN PORK CHOP MY PICK FOR THE BETTER FILM.

THE FRUIT IS SWELLING (1997) DIR: CHIN MAN-KEI

A TWISTED SEX COMEDY VERY MUCH IN THE THEME OF BIG, THAT FINDS 8 YEAR OLD PEACH CHUI PRAYING TO THE GODS AT THE SACRED TREE TO MAKE HER AN ADULT SO SHE CAN GO OUT WITH HER OLDER SISTER ON DATES. WHEN HER WISH IS GRANTED SHE FALLS IN LOVE WITH HER SWIMMING COACH DANNY, WHO BREAKS HER HEART AND SENDS HER RUNNING BACK TO THE TREE FOR A REVERSAL OF HER WISH. FINDING THAT A RELIGIOUS FANATIC HAS BURNT BOFFING DANNY AND TELLS THE AUDIENCE: "BEFORE WE ARE 18 WE MUSTN'T EASILY MAKE LOVE WITH OTHERS, BUT YOU MAY ENJOY SEX IF YOU ARE OVER 18" WITH LOTS OF NUDDITY ON DISPLAY, THE FRUIT IS SWELLING WILL APPEAL TO ALL YOU PERVERTS OUT THERE.

GANGS 2001 (2000) DIR: SAMUEL HO

WELCOME TO A GO NOWHERE DRUGGIE-DRAMA WHERE WANKY AND HIS FRIENDS LEARN ABOUT ADDICTION THE HARD WAY. I WAS HOPING THIS WAS A SEQUEL TO LARRY LAU'S 1987 FILM GANGS, BUT ALL WE'VE GOT HERE IS A FILM THAT CAN ONLY BE ENJOYED BY TEENAGERS, WHO WOULDN'T HAVE BEEN ABLE TO GET TO SEE IT DUE TO IT'S CAT. III RATING.

VIVA EROTICA (1996) DIR: LO CHI LEUNG WITH HIS LAST 2 MOVIES FAILING AT THE BOX OFFICE, A DIRECTOR FACES FINANCIAL RUIN BEFORE BEING GIVEN THE JOB OF DIRECTING A PORN MOVIE - ONE THAT NO OTHER FILM MAKER WANTS TO TOUCH. THIS NEW OCCUPATION IN FILTH LEAVES HIS CHARACTER TORN BETWEEN MONEY AND CREDIBILITY. WHILE OTHER SOURCES

HAVE DESCRIBED VIVA EROTICA AS A "LUKEWARM DRAMA WITH LOTS OF TITS" BUT I DON'T AGREE. THERE IS SOME NUDDITY, BUT IT'S NOT NEARLY AS EXPLOITIVE AS IT SHOULD BE.



COMPUTER GENERATED SIMULATIONS OF SCENES FROM THE ACTUAL CRIME - INCLUDING PISSING ON THE VICTIM, FEEDING HER SHIT, AND KICKING THE SNOT OUT OF HER.

BUT WAIT! THERE'S MORE!

NAKED POISON (2000) DIR: CASH CHIN

MIN, A LONELY LITTLE PERVERT (AND WEARER OF THE NASTIEST UNDERWEAR TO EVER GRACE THE SILVER SCREEN) HELPS RUN HIS GRANDPA'S NATURAL MEDICINE SHOP. WHEN HIS GRANDPA DIES, HE USES THE OL' GEEZER'S "RECIPE"

獸性 NAKED POISON 新人類

監製 李兆基
編劇 導演 錢文綸

顏仟汶
大胆突破首次露點

挑戰人類性感極限



BOOK TO DRUG HIS BOSS AND MISTRESS, AFTERWARD EXTORTING MONEY FOR THE CURE. HE DECIDES ONCE IS NOT ENOUGH, AND GETS OUT THE TAINTED "PHILTER" (WHICH IS USED IN SEVERAL HK MOVIES AS A SUPER POTENT CHINESE SPANISH FLY). ALL THIS STARTS TO WORRY HIS HOT NEW GIRLFRIEND LING WHO REALIZES EVEN SHE IS NOT SAFE FROM HIM. HA HA! I STILL CAN'T GET OVER THE FAKE PENIS GAG AT THE BEGINNING OF NAKED POISON! EVEN IF YOU ONLY WATCH THE FIRST IS MINUTES - YOU'LL GO AWAY A HAPPY CAMPER.

9413 (1998) DIR: FRANCIS NG
FRANCIS NG'S CRITICALLY ACCLAIMED DIRECTORIAL DEBUT THAT THEATER-GOERS STAYED AWAY FROM, CAUSING IT TO LOSE A LOT OF MONEY. FRANCIS ALSO STARRED IN THIS PSYCHOLOGICAL COP DRAMA. AFTER SGT. KO CHIN MAN (NICKNAMED SMASHHEAD FOR HIS SAVAGE HANDLING OF CRIMINALS)

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ACCIDENTALLY SHOOTS A HOSTAGE, HIS PARTNER IS MYSTERIOUSLY MURDERED. THEN, WHEN THE PSYCHOLOGIST WHO IS HELPING HIM GOES MISSING - THE KILLER OF HIS PARTNER IS EXPOSED. (EDITORS NOTE: wow. SOUNDS RIVETING)

ALAMB IN DESPAIR (1999) DIR: TONY LEUNG

TRAUMATIZED AS A CHILD BY HIS CRAZY MOTHER, TED WU MOVES TO THE STATES AND GOES ON A KILLING SPREE. WHEN HE IS FINALLY BROUGHT TO JUSTICE, THE COURTS FAIL TO CONVICT HIM, INSTEAD DEPORTING HIM BACK TO HONG KONG WHERE HIS FATHER AND EX-GIRLFRIEND TRY TO GIVE HIM THE HELP HE NEEDS IN ORDER TO STOP KILLING. A LOT OF THIS STORY IS LOST IN TRANSLATION, AND WHILE A FEW SCENES HAVE POTENTIAL, THE TOTAL PACKAGE DOESN'T ADD UP TO MUCH.

SEVERELY RAPE (1998) DIR: LAM YEE HUNG

THIS IS A TALE OF TWO HONG-KONGERS (FOK AND HIS FRIEND) WHO GO TO MAINLAND CHINA TO CHEAT ON THEIR WIVES AND TO FIND "DECENT" WOMEN. FOK MEETS THE GIRL OF HIS DREAM - MAY LING, WHO TURNS OUT TO BE AN EVIL GOLD-DIGGER WHO THINKS OF NOTHING ELSE BUT FOK'S MONEY. THERE ARE TWO MORALS TO THIS STORY: MONEY MAKES THE WORLD GO 'ROUND, AND DON'T DATE GIRLS FROM MAINLAND CHINA - THEY'RE NOTHING BUT TROUBLE.

FLIRTING SCHOLAR (1993) DIR: LEE LIK-CHI

UPON RELEASE THIS FILM BECAME ONE OF CHINA'S HIGHEST GROSSING FILMS OF ALL TIME. TANG, A POET, ARTIST, AND FAMOUS SCHOLAR TIRES OF HIS 8 GOOD-FOR-NOTHING WIVES, SO HE AND HIS DEAD-BEAT BROTHER POSE AS POOR VAGRANTS SO HE CAN GET CLOSER TO ONE OF THE MAIDS OF

A RICH FAMILY. UNFORTUNATELY FORTONG - THE CLAN SHE WORKS FOR JUST HAPPENS TO BE THE SWORN ENEMIES OF HIS OWN FAMILY. EVEN THOUGH MANY OF THE JOKES ARE LOST IN TRANSLATION, THERE ARE PLENTY OF LAUGHS AND SOME CRAZY KUNG-FU TO APPEAL TO WESTERN AUDIENCES. THE ORIGINAL VERSION OF FLIRTING SCHOLAR WAS GIVEN IT'S CATEGORY III RATING BECAUSE OF ONE SCENE FEATURING TONG'S BROTHER NAUDED.



"LITTLE FISH"
FROM DEMONS
BABY

DEVILS WOMAN (1996) DIR: OTTO CHAN

AFTER HE IS INVOLVED WITH A HOSTAGE SITUATION THAT GOES HORRIBLY WRONG, A COP WHO SUFFERS FROM STRANGE VISIONS GETS TRANSFERRED TO A CASE INVOLVING A SERIES OF BIZARRE MURDERS. MEANWHILE A MAN TRYING TO BRING HIS DEAD WIFE BACK TO LIFE BY USING A SPELL REALIZES HE MUST FIND A WOMAN BORN ON THE SAME DAY. UNFORTUNATELY FOR HIM HIS WIFE WAS BORN ON FEB. 29TH. EVEN WITH THE SFX AND THE HEALTHY DOSE OF NUDITY I CANNOT RECOMMEND THIS FILM. (EDITORS NOTE: I SHOULD SAY NOT! ESPECIALLY IF THE FILM MAKES AS MUCH SENSE AS THIS REVIEW!)

THE DEMONS BABY (1998) DIR: KANT LEUNG

THE ONLY PERSON I KNOW OF THAT HAS APPEARED IN AS MANY CAT. III MOVIES AS ELVISTSVI IS ANTHONY WONG - TO PROVE MY POINT, THEY ARE BOTH ON DISPLAY IN THE DEMONS BABY. WONG IS EVIL'S WORST NIGHTMARE AS PRIEST CHING HO, AND ELVIS PLAYS GENERAL HSU WHOSE HOUSE IS THE SETTING FOR THIS FANTASTIC ASIAN MOVIE. DAY 6, THE NEW COOK IN THE HSU HOUSEHOLD IS IN LOVE WITH THE EVER-SO-CUTE MAID, LITTLE FISH (ANNIE WU) BUT DOESN'T HAVE THE COURAGE TO REVEAL HIS LOVE TO HER. WHEN FISH AND ALL 4 OF GENERAL HSU'S PRETTY CONCUBINES ARE IMPREGNATED WITH DEMON BABIES, IT'S UP TO DAY 6 (WHO STRANGELY REMINDS ME OF THE EDITOR OF CINEMA SEWER, AND PERVERT EXTRAORDINAIRE: ROBIN BOUCIE - IF ROBIN WERE CHINESE THAT IS...) AND CHING HOI TO STOP THE DEMONS BEFORE THEY ARE BORN AND DESTROY THE WORLD. THIS DELIGHTFUL MIX OF FANTASY, HORROR AND COMEDY WILL WIN THE HEART OF ANYONE WHO DARES TO TAKE A CHANCE ON IT.

THE UNTOLD STORY (AKA "BUNMAN") 1993, DIR: HERMAN YAU.

HONG KONG'S FIRST AND MOST NOTORIOUS CATEGORY III MOVIE FEATURES A PSYCHOPATHIC CHEF (ANTHONY WONG) WHO ESCAPES MAINLAND CHINA AND ARRIVES IN HONG KONG AND GETS A JOB AT THE 8 IMMORTALS RESTAURANT. HE MURDERS HIS NEW BOSS AND HIS ENTIRE FAMILY (IN VERY GRAPHIC DETAIL WITH A CLEAVER) TO OBTAIN OWNERSHIP OF THE PLACE. WHEN THE NEW EMPLOYEES HE HIRES BECOME A PROBLEM, HE KILLS THEM AND THEY END UP IN THE PORK BUNS HE SERVES TO THE COPS THAT COME SNIFFING AROUND FOR ANSWERS. AMAZINGLY, IT'S ALL BASED ON A TRUE STORY, AND WONG'S INCREDIBLE PERFORMANCE LANDED HIM THE BEST ACTOR AWARD AT THE HK FILM AWARDS THAT YEAR.

UNTOLD STORY 2 (1998) DIR: NG YIU-KUEN

NOT A SEQUEL, BUT VERY MUCH IN THE SAME THEME AS PART ONE, ESPECIALLY SINCE DANNY LEE AND ANTHONY WONG AGAIN TAKE PART IN THE SLEAZINESS. CHEUNG (NEW OWNER OF THE 8 IMMORTALS RESTAURANT) HAS A CRAZY, UNFAITHFUL WIFE WHO TREATS HIM LIKE DIRT, BUT WHEN BEAUTIFUL COUSIN FUNG COMES TO LIVE (AND LOVE) WITH HIM, THE NASTY OL' BALL N' CHAIN ENDS UP IN THE PORK BUNS. WONG, AS OFFICER LAZYBOOTS, CONTINUOUSLY LOSES HIS GUN, AND MAKES A BETTER PSYCHO IN THE ORIGINAL - THAN A COP HERE. A PALE COMPARISON TO U.S. BUT STILL WORTH WATCHING. (EDITORS NOTE: FUNG HAS NICE TITTIES.)

GIGANTOR WILL BE BACK NEXT ISSUE WITH MORE OF THE FREAKIEST, SEXIEST, AND NASTIEST H.K. CATEGORY III HAS TO OFFER. PEACE OUT.

Stray Thoughts

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...NOW..LETTERS TO THE EDITOR AKA:
DO YOU MIND LICKING MY ASS?



★
 YES,
 LETTERS
 ARE
 EDITED
 FOR CLARITY.

HEY ROBIN —
 THE NEW CINEMA
 SEWER (#9) LOOKS
 GREAT. BITCHIN' COVER
 BY YOUR LADY. EVEN MORE

"I'LL PISS IN THAT RUBBER BOOT FOR \$5!" THAT THING HAD ME ROLLING.
 MY BROTHER AND I MAY EVEN MAKE T-SHIRT IRON-
 ON'S OF THE "I HATE BEING ALIVE" ROUNDEL.

— CHEERS. CRITES. SEATTLE WA.

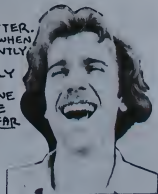
"BITCHIN' COVER BY YOUR LADY."

DEAR BOUGIEMAN...

THANKS FOR PRINTING MY LETTER.
 I WAS QUITE EXCITED TO SEE IT WHEN
 I GOT NUMBER NINE. I WAS PLEASANTLY
 SURPRISED TO SEE ERASERHEAD ON THE "MOST
 DISTURBING SCENE IN FILM HISTORY" LIST, ESPECIALLY
 AFTER READING THE PATHETICALLY LAME "THE WORST
 MOVIE EVER MADE" LIST. BUT WHY IS IT THAT EVERYONE
 FINDS THE BABY THE MOST DISTURBING? I FIND THE
 CHIPMONKED-CHEEKED-GIRL-IN-THE RADIATOR FAR
 MORE DISTURBING. OH WELL, PEOPLE SUCK.

PEACE —
 MATT SMITH

"OH
 WELL, PEOPLE SUCK."



ROBIN -

I REALLY, REALLY LIKE THE STYLE OF REBECCA'S DRAWING ON THE COVER OF C.S. #9. WHAT ARE THE CHANCES OF HER DOING A SPECIAL REQUEST? I'D LOVE TO SEE A RENDITION OF LOUISE BROOKS - BLACK BRA, BLACK STOCKINGS, ASS UP IN THE AIR WITH ASSHOLE EXPOSED.

- THANKS - SINISTER SAM

"ASS UP IN THE AIR WITH ASSHOLE EXPOSED."

HI ROBIN -

GOT THE MAGAZINE, ARTICLE LOOKS GREAT. HOPE YOUR READERS ENJOY IT. ONE CORRECTION - NOT YOUR FAULT:

JIM WYNORSKI HAD NOTHING TO DO WITH "SORCERESS" OTHER THAN DESIGNING THE WORST MOVIE POSTER EVER CREATED. I WROTE AND DIRECTED THE PICTURE. JIM WILL NO DOUBT DO A SPELL IN HELL FOR SHAMELESSLY TAKING CREDIT. DESPITE ALL OF CORMAN'S ATTEMPTS TO RUIN THE MOVIE, IT TURNED OUT TO DO VERY WELL AND IS AVAILABLE ON VHS, BUT OUT OF PRINT. (WITH VERY GOOD ARTWORK, IRONICALLY!) I'D RATHER YOU WOULDN'T GIVE ME A SUBSCRIPTION, ONLY BECAUSE I'M WRITING AND DON'T HAVE TIME TO READ ANYTHING UNNECESSARY.

- BEST, JACK HILL

"I'D RATHER YOU WOULDN'T GIVE ME A SUBSCRIPTION"

REBECCA -

YOUR DRAWING, (CINEMA SEWER COVER ART #9) THAT FULL COLOUR, HOT, RECLINING REDHEAD WITH THE PHALLIC SPACE-TRILOBITE GAVE ME AN ERECTION. I KID YOU NOT. I'M HOT FER HER. I WANT HER. I NEED HER. MAYBE IT'S THE WIRES, OR THE TRILOBITE, OR MAYBE IT'S JUST THAT SHE'S PERFECT IN EVERY WAY. I NEEEEEEED THAT REDHEAD. I WANT TO FEEL HER BREASTS, PULL HER NIPPLES AND LICK HER THIGHS...

- BRIAN COTTS, SASKATOON.
(BRIANCOTTS.TRIPOD.COM)

"I WANT TO FEEL HER BREASTS, PULL HER NIPPLES..."

P.S. THE FEATURE ON "THINGS" MADE ME HOWL.

I HAD NOTHING TO DO TONIGHT, SO I WATCHED UHF. MAN, DOES THAT MOVIE EVER SUCK. TERRIBLE PACING, HORRIBLE JOKES. A FEW GOOD GAGS, BUT NOT REALLY WORTH BUYING THE DVD FOR. AND WEIRD AL'S TV SHOW WAS BETTER. I WATCHED MULHOLLAND DR. LAST NIGHT. WHAT THE FUCK? WHAT, IT WAS ALL A DREAM? SOME SORT OF FIGHT CLUB THING? AS IT IS, IT'S NOT RUINED, JUST IRRITATING... FUCK YOU AND YOUR MIDGETS, LYNCH.

- BRAD YUNG

FUCK YOU AND YOUR MIDGETS, LYNCH..

ROBIN—

I RECIEVED YOUR COPIES OF CINEMA SEWER. I DID TAKE THESE IN FOR PRESENTATION TO OUR SALES REPS. UNFORTUNATELY, THEY DID NOT THINK THIS WOULD BE SOMETHING THAT WOULD DO WELL IN BOOKSTORES. A MAGAZINE OF THIS SIZE WOULD GET LOST ON THE SHELF. ALSO - THE CONTENT WAS NOT SOMETHING THEY FELT WOULD SELL WELL. PLEASE LET ME KNOW IF THERE IS ANYTHING ELSE I CAN DO FOR YOU.



— THANKS, KELLY
INGRAM PERIODICALS

... GET LOST ...

... OH
WELL ...



HI ROBIN—

REGARDING THE WHOLE "LITTLE ORPHAN DUSTY"/SPALDING GREY THING, TRUTHFULLY - I DIDN'T EVEN KNOW HE WAS IN THE FILM! IN FACT, THE ONLY THING I EVER SAW HIM IN WAS "THE FARMERS DAUGHTERS", WHICH I WAS JUST DYING AT HOW TERRIBLE HE WAS DOING (TERRIBLE IN THE GOOD WAY!). ANYWAY, WHEN YOU MENTIONED THAT THE IMDB LISTING IT, I WENT THERE MYSELF TO CHECK IT OUT AND SURE ENOUGH, HE WAS LISTED AS BEING IN THE MOVIE. I ENDED UP GETTING THE MOVIE AND REWATCHING IT TO SEE IF I COULD FIND HIM. SINCE MOST OF THE FLICK IS JUST HOLMES DOING THE NASTY WITH PETTY OR HIS "MODELS" AND A FEW SCENES OF THE BIKERS THROW IN, THERE'S REALLY ONLY A COUPLE SCENES WHERE THEY HAVE ANY EXTRA CHARACTERS, THE MAIN SCENE BEING THE ULTRA-HIP DISCO DANCE SCENE. NOW, YOU COULDN'T SEE MUCH, BUT THEY KEPT ZEROING IN FOR SOME REASON ON THE GUY BEHIND THE BAR WEARING THE BLACK JACKET AND SERVING DRINKS. I'M NOT SURE IF THAT'S HIM, BUT IT DOES LOOK A LOT LIKE THE GUY FROM FARMERS DAUGHTERS, ONLY WITH A LONGER HAIR AND A THICKER BEARD.

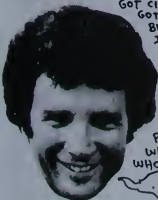
SINCERELY, CHRIS

... HOLMES DOING THE NASTY
WITH PETTY ...



P.S.
REGARDING SPALDING MON'S ROLE IN 'FARMER'S DAUGHTERS', THEY DO SHOW HIM NUDE, AND IN SEX SCENES, WITH TWO SCENES IN PARTICULAR THAT COME TO MIND: 1) WHEN MOM AND POP (GLORIA LEONARD AND ZEBEDY COLE) ARE GETTING IT ON IN THE BEDROOM, 2 OF THE CONVICTS (SPALDING GREY IS ONE OF THEM) BREAK IN AND BEAT UP THE HUSBAND AND RAPE THE WIFE. THE SECOND SCENE IS MORE TOWARDS THE END IN THE 'GROUP RAPE' SCENE WHERE THE DAUGHTERS ARE BEING RAPED BY THE PRISONERS AND THE PARENTS ARE FORCED TO WATCH.

ROBIN—



GOT CINEMA SEWER #8 AND #9 IN THE MAIL TODAY. HAVE YOU GOTTEN ANY HATE MAIL ABOUT YOUR "FUCK YOU FOR BREEDING" ARTICLE? I HAVE A YOUNG DAUGHTER, AND I'M FINDING IT HARD TO FIGHT BACK THE URGE TO CALL YOU AN ARROGANT SHIT, JUST KIDDING. (OR AM I?) AGEISM ISN'T THAT FAR OFF FROM RACISM, ARE YOU GOING TO START WEARING A WHITE HOOD WHILE YOU WRITE YOUR FILM REVIEWS? I BET JAPANESE PEOPLE DON'T THINK THEY'RE NEARLY AS "WACKY" AS YOU DO. YOU SHOULD DO AN ARTICLE ABOUT HOW "COOL" PEOPLE WHO WATCH NOTHING BUT SHITTY MOVIES ARE. ARE PEOPLE WHO WEAR SHITTY CLOTHES COOL? ARE PEOPLE WHO LISTEN TO SHITTY MUSIC COOL? HOW ABOUT PEOPLE WHO EAT SHITTY FOOD? THINK ABOUT IT.

... THINK ABOUT IT.

— NOT A FAN



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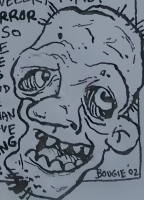
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BOOGIE-MAN
WILL HAVE
YOU
SCREAMING
WITH JOY!



ZOMBIE

(AKA ZOMBIE FLESH EATERS) (1979)

ORIGINALLY RELEASED UNDER THE TITLE **ZOMBIE 2** IN ITALY, LUCIO FULCI'S EPIC WAS INTENDED AS A PSEUDO-SEQUEL TO GEORGE ROMERO'S PROFITABLE LIVING DEAD CLASSIC **DAWN OF THE DEAD** (RELEASED IN EUROPE AS **ZOMBI**) HOWEVER FULCI OPTED TO DROP ROMERO'S SATIRIC APPROACH AND GOES STRAIGHT FOR THE JUGULAR, OFFERING LITTLE SOCIAL COMMENTARY OR SUBSTANCE IN THE FORM OF A PLOT OR QUALITY ACTING.

ZOMBIE LACKS THE ARTISTIC VISUAL FLAIR OF FULCI'S **THE BEYOND** OR **HOUSE BY THE CEMETARY** AND TISA FARROW (MIA'S LOOK-ALIKE SISTER) AND IAN MCCULLOCH HAVE LITTLE TO DO BUT LOOK NEUROTIC AND FRIGHTENED. THE BEST PERFORMANCE IS PROBABLY THE ONE REGISTERED BY OLGA KARLATOS WHO IS BEST KNOWN AS PRINCE'S MOM IN **PURPLE RAIN**. SHE MAKES A MEMORABLE IMPRESSION IN THE 2 SCENES SHE HAS, PARTICULARLY DURING THE INFAMOUS CLOSE ENCOUNTER BETWEEN ONE OF HER EYES AND A VERY LARGE WOODEN SPLINTER.

THAT'S NOT TO SAY THAT THE FILM DOESN'T HAVE PLENTY TO GET EXCITED ABOUT - ESPECIALLY FOR HORROR ENTHUSIASTS. CASE IN POINT, THE MOVIE'S MOST MEMORABLE SET PIECE - AN UNDERWATER DUKE-EM-UP BETWEEN A SHARK AND A ZOMBIE. ADD THE BUCKETS OF BLOOD, WORMS, AND DECOMPOSING FLESH ON FULL DISPLAY

THROUGHOUT, AND YOU'D BE HARD PRESSED TO FIND A GORE-HOUND THAT WOULDN'T WANT TO ADD THE ANCHOR BAY DVD VERSION TO THEIR COLLECTION.

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FUN BONUS MATERIAL INCLUDES THE U.S. THEATRICAL TRAILER, A COUPLE OF TV SPOTS, SOME HILARIOUS RADIO PROMOS AND A WAY-OFF-TOPIC COMMENTARY BY MCCULLOUGH WHO HAD NEVER EVEN SEEN THE FILM HE HAD STARRED IN.

~~~~~ SEE YA NEXT TIME! -BOUGIE

Starring  
RICHARD JOHNSON  
TISA FARROW  
IAN MCCULLOCH



"GUT WRENCHING SCENES OF BODILY VIOLATION!"

